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SAN FRANCISCO, November 30, 1903.

HT the Thanksgiving service of the Presbyterian Church of San José, conducted by Carl Sawvell, of this city, the Choral Choir gave an interesting program. Mr. Sawvell has been doing good work with this choir, and deserves credit for the fine programs presented from time to time by the choir under his direction.

The program at this service is given in full below: Carl Sawvell, director; Mrs. Romayne S. Hunkins, organist; Warren Allen, pianist. Chorus, The Heavens Are Declaring.....Beethoven Choral Choir. Trio, Hear Us, O Father.....Owen Miss McMillin, Miss Freitag, Mr. Williams. Male chorus, Soldiers' Chorus (Faust).....Gounod Duet and chorus, I Waited for the Lord (Hymn of Praise), Mendelssohn

Miss McMillin and Miss Healy and Choral Choir. Contralto solo, air: De Salome (Herodiade).....Massenet Miss Freitag. Chorus, Jubilate Deo.....Schubert Choral Choir. Ladies' Quartet, Serenade.....Schubert Misses McMillin, Healy, Needham and Freitag. Soprano solo and chorus, Inflammatus Est, by request (Stabat Mater).....Rossini Miss McMillin and Choral Choir. Ladies' chorus, Rest Thee on Thy Mossy Pillow.....Smart Soprano solo, Elsa's Dream (Lohengrin).....Wagner Miss McMillin. Trio and chorus, The Heavens Are Telling (Creation).....Haydn Miss Freitag, Mr. Williams, Mr. Montgomery and Choral Choir.

Sam Bollinger and Mrs. Bollinger gave a recital of their pupils at the Bollinger Studio, 3307 Clay street, on Saturday afternoon. The results of the last term's training were very gratifying to the tutors, and the numbers were received with a degree of applause that proved the audience to be most appreciative.

The Misses Clara Campbell and Lillian Capp particularly received flattering comment from those present.

The pupils were assisted by Chas. Schmitt, violinist, who was most pleasurable received by the audience.

The program was as follows:

Piano solo, Sonata, op. 10, No. 3 (third movement).....Beethoven Miss Clara Campbell. Piano solo, Intermezzo.....Brown Carl Rochester Piano solos— Spring.....Hoffmann The Mill.....Jensen Master Blum Bryant. Piano solo, Valse, A minor.....Krogmann Miss Pearl Vidy. Piano solo, Etude.....Duvernoy Miss Merle Lawson. Violin solos— Mazurka.....Chas. Schmitt Prize Song (Meistersinger).....Wagner Chas. Schmitt, accompanied by Samuel Bollinger. Piano solo— Eifentanz.....Grieg Melodie.....Grieg Mazurka.....Moszkowski Miss Lillian Capp. Piano duet, Wedding Music.....Jensen Misses Lawton and Murray. Piano solos— Invention, E flat major.....Bach Butterfly.....Grieg Miss Beatrice Lessey. Piano solos— Aufschwung.....Schumann Impromptu, C sharp minor.....Reinhold Miss Clara Campbell.

The last program of the San Francisco Musical Club for the year 1903 will be in the charge of Miss Ella V. McCloskey, and will be given on December 17 at Lyric Hall, as there has been such a demand for cards of admission to the event that larger accommodations than usual have had to be sought.

One of the features of the program will be Mozart's Grand Requiem Mass, which will be sung by a chorus of

prominent local soloists, and will be under the direction of Dr. H. Q. Stewart. The chorus will be accompanied by piano, organ and orchestra.

On November 19 the club gave a novel entertainment under the title, "Medieval Dance Forms," with the following program:

Pasacaglia.....Bach Pastorale.....Bach Tambourin (Oper, Les fêtes d'Hébre).....Rameau Gavotte (Oper, Castor and Pollux).....Rameau Lascia Ch'io Pianga, Recit. ed Aria nel Rinalda.....Handel Bourrée, Nos. 1 and 2, Suite III.....Bach Menuet (Ballet of Molière).....Lully Scotch Reels.....Handel Aria (Acis and Galatea).....Handel Mrs. Florence Wyman Gardner. Polonaise, op. 26, No. 2.....Chopin Violin and piano, Suite I.....Franz Ries Menuet.....Dell' Acqua Tarantella Napoletana.....Liszt Accompanists, Mrs. Helen E. Sutherland and Miss Ada Clement. Program in charge of Mrs. John McGaw.

intelligent understanding. Among the compositions on her program are two by the little musician herself. Mr. Mansfeldt says that his little pupil has quite a wonderful gift of improvisation. The concert is being anticipated with lively interest.

The 148th recital of the Sacramento Saturday Club was given at the Congregational Church on November 21. The occasion was an artists' day, and took the form of a song recital, which was rendered by Forrest Dabney Carr, with Fred Maurer as accompanist.

The program was greatly appreciated and the affair a distinct success, as Mr. Carr gave his numbers with much taste and depth of feeling, and as occasion demanded rendered the numbers in French, German or English with equal ease and distinct enunciation.

A feature of the program, and one new to Sacramentans, was "The Two Grenadiers," by Wagner, which Mr. Carr rendered in German. "The Clock," by Loewe, was also a favorite number. Schubert's "Linden Tree" and "Way-side Inn" were given with touching expression. Tennyson's "Maud" was finely done throughout, but his best number was probably the Prologue from "Pagliacci," which was splendidly given and enthusiastically encored.

The full program is given below. These "artists' days" of the Saturday Club are very popular, and the club spares no pains to secure the best talent for them.

Invocation (Faust).....	Charles Gounod
The Night Is Dark.....	Alexander von Fielitz
Air of the Hermit (Elaine).....	Henri Bemberg
The Clock.....	Carl Loewe
The Two Grenadiers.....	Richard Wagner
The Dying Child.....	Alexander von Fielitz
The Wedding Song.....	Carl Loewe
Frozen Tears.....	Franz Schubert
The Linden Tree.....	Franz Schubert
The Wayside Inn.....	Franz Schubert
Prologue (Pagliacci).....	Ruggiero Leoncavallo
Maud (song cycle).....	Arthur Somervell

Alameda has been quite musical during the past week or two, and many affairs have been given in the town across the bay of considerable local importance.

Miss Marion Coyle, pupil of Percy A. R. Dow, had a distinct success in her concert at the Unitarian Church, and a large number of the young lady's friends were present to enjoy her fine program. Miss Coyle was assisted by Miss Grace Marshall, pianist, and August Hinrichs, violinist. She had a large number of beautiful floral gifts presented her and was generously encored.

At the annual fall exhibition of the Hopkins Art Institute the music will as usual be under the direction of Sir Henry Heyman, with a fine program in which a feature will be the violin work of one of Sir Henry's pupils, a lad of ten years, who will perform some very creditable numbers. The full program is given below:

Organ, Marche Solennelle.....Gounod Otto Fleissner. Sonata, No. 4, for violin and piano.....Mozart Master James Hamilton Todd and Miss Elizabeth Howard. Songs— Mignon's Song.....Thomas Wekerlin Sunrise.....Miss Virginia Pierce. Organ Barcarolle.....Josef Hofmann Otto Fleissner. Songs— Who Is Sylvia.....Schubert When Mabel Sings.....Speaks Miss Helen Crane. Violin— Bolero.....Bohm Sarabande.....Bohm Master James Hamilton Todd. Songs— Ecstasy.....Mrs. H. H. A. Beach Bendemeer's Stream.....Old Irish Mrs. Greenleaf Kruger. Organ, Postlude in B flat.....West Otto Fleissner.

At the last Hopkins Institute concert on Wednesday evening, November 25, the program was rendered by Miss Beulah George, soprano; Miss Madeline Todd, violinist, pupil of Sir Henry Heyman; F. Dudley Moss, baritone; Otto Fleissner, organist, and Miss Elizabeth Howard and Miss Daisy Jacobs, accompanists.

On Friday evening there will be a dramatic recital at Steinway Hall, by Miss Eleanor Huber, in which Miss Huber will be assisted by Albert Elkus, who is to play a program of original numbers. The numbers are quaintly entitled "The Lady of Shalott," "The Imprisoned Marguerite" and "Cleopatra." The compositions are said by those who have heard them to be very beautiful. Mr. Elkus will play at the first concert of the Minetti Orchestra four compositions of his own. "Rosabelle," "Lady of Shalott," "Cleopatra" and "Humoresque."

On Thursday evening Cecil Cowles, the nine year old pupil of Hugo Mansfeldt, is to give a concert in Steinway Hall. The child is said to be a wonder, and the program which she is to perform certainly calls for fine technic and

The eighth oratorio evening of the First Congregational Church Choir was given on Sunday evening, under the direction of Alexander Stewart. Von Weber's "Harvest Jubilee" cantata was rendered by a chorus of sixty voices, with the following soloists: Mrs. Grace Davis-Northrup, soprano; Mrs. Carroll-Nicholson, contralto; Arthur A. McCurdia, tenor, and Willard Young, bass. William King, organist.

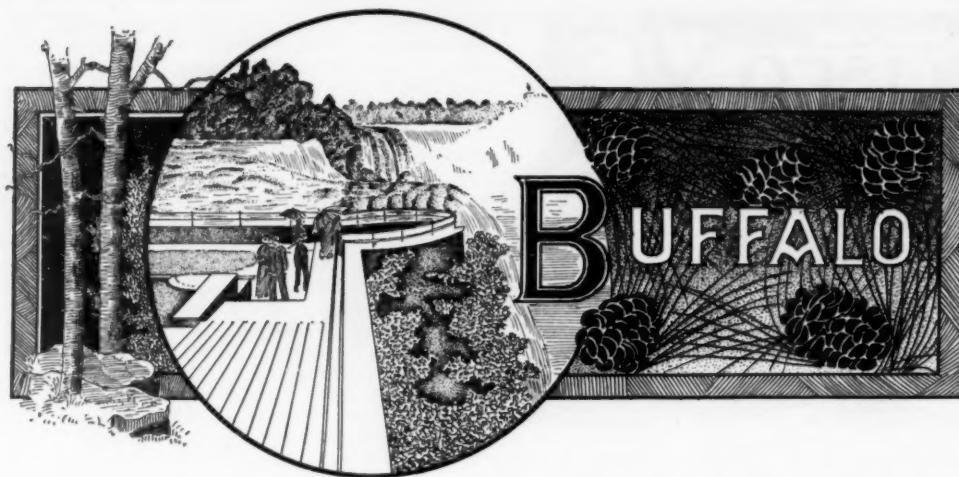
The Adelphian Club gave a Nevin program at the last music section meeting, the music being under the direction of Miss Mabel Mitchell. Miss Inez Rowe, Mrs. Evelyn Winant-Dickey, Lawrence Paxton and Mrs. Sybrandt, vocalists; Miss Eleanor Todhunter, violinist, and Mrs. Farwell and Miss Mitchell, pianists, presented the program. A sketch of the composer's life was also read.

Miss Elizabeth Westgate, pianist, and Alexander Stewart, violinist, are planning to give some matinee recitals at Miss Westgate's studio in the near future. Those who had the pleasure of being present at some of the charming affairs given by these two artists two years ago at this same studio will hail this announcement with lively pleasure. Both Miss Westgate and Mr. Stewart are very well known and exceedingly popular, and the programs promised contain some delightful works of the old masters. They will be assisted by some professional vocalists on each occasion, as on the programs of their former recitals that proved so enjoyable. The recitals will be invitational.

MRS. A. WEDMORE JONES.

Pablo Casals, the Spanish Cellist.

PABLO CASALS, the Spanish cellist who is to come to this country next month, making his débüt in New York on January 12 with the Franko Symphony Orchestra. Casals toured this country several years ago with Madame Nevada. He is now twenty-six years old, but has already gained a world wide reputation. Besides being a master of his instrument, Casals is also an excellent pianist and organist, an orchestral leader and composer. It is said that at the age of twelve he conducted a Mass of his own composition at the Royal Chapel in Spain. Regarding his playing it is said that he possesses a more perfect technic than Gérard, a magnitude of Becker, with less stiffness, and a charm, musicianship and a deepness of a true artist. As a youth Casals was a protégé of the Queen of Spain, the expenses of his education being entirely defrayed by her Gracious Majesty.



BUFFALO, N. Y., December 11, 1903.

ADELIGHTFUL song recital was that of Mrs. Nellie Hibler, December 3, when that accomplished teacher introduced two more of her pupils, Miss Marie Elizabeth Rowland, soprano, and Miss Lelia Godfrey, contralto; Laurence H. Montagu and Miss Elsinore Ketchum at the piano. "The Angel," Rubinstein, Part Song, was sung by an admirable chorus. Miss Rowland's brilliant voice was heard to good advantage in Gounod's "O Divine Redeemer," and Miss Godfrey's contralto voice in the recitative and aria from the oratorio of "St. Paul," "But the Lord is Mindful of His Own."

The numbers following were "Bolero," from "Sicilian Vespers" (Verdi), Miss Rowland; piano solo, "The Witches' Dance" (MacDowell), played by Mr. Montagu; "Creole Love Song," Miss Godfrey; "Hymn to Night" (Beethoven), Miss Hibler, Mrs. Montagu, Mr. Currender and Mr. Love; Part Song (Gounod), ladies' voices; piano solo, Toccata (Mason), Miss Ketchum; vocal duet, "Io vivo etamo" (Campana), Miss Rowland and Mr. Love; contralto solos (a), "Caro mio ben" (Giordano), (b), "Sweet Genevieve" (Tucker), (c), "Hooks and Eyes" (Roekel), Miss Godfrey; quartet, "Boatman's Song" (Abt), Miss Meyer, Miss Moulter, Miss Rowland and Miss White; soprano solos (a), "Mignon" (d'Hardelet), (b), "Come in and Shut the Door" (Calcott), Miss Rowland; quartet, "Good Night," Mrs. Hibler, Mrs. Montagu, Mr. Currender and Mr. Love. There were over 100 guests present, who congratulated teacher and pupils upon the success of a pleasant musical entertainment.



The first Orpheus concert of the season on Monday was an unqualified success. The large audience, orchestra and chorus greeted the new conductor heartily, and as Herman Schorcht stepped upon the stage he was presented with an immense horsehoe of roses and smilax, inscribed "Willkommen." Mr. Schorcht soon proved that he is a musician in every sense of the word, directing quietly, yet effectively, his orchestral and chorus forces. It was a graceful act of John Lund to send a telegram from New York wishing success to the Orpheus and congratulations to the new leader. Mr. Lund's legacy to Buffalo is a finely trained male chorus, whose singing was greatly enjoyed on this occasion, especially the descriptive numbers "Am Rhein," "Der Fahrnde Scolar," "Still Ruht der See," "Sontag," the latter an exquisite tone poem, and the patriotic selection, "Die Drei Gesellen," sung à capella.

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"THE MESSIAH" IN NEW HAVEN.

NEW HAVEN, December 10, 1903.

NEVER in this history of New Haven has an oratorio been so superbly given as was "The Messiah" last evening. Amid the downfall of torrents of rain the participants and an audience numbering upward of 3,000 crowded the spacious Woolsey Hall, one of the most admirably adapted buildings in the country for the production of oratorio.

The performance marks the beginning of what promises a most brilliant musical epoch for New Haven and Yale University, under which institution the productions of the New Haven Oatorio Society and the New Haven Symphony are now being given.

The chorus, under the direction of Prof. Horatio Parker, Yale's musical director, sang superbly and showed rare intelligence and much accuracy where choruses usually sing with doubtful attack and laborious phrasing. The New Haven Symphony, together with the great Newberry organ, played by Prof. Harry Jepson, accompanied, the singers, and was the most satisfactory work we have enjoyed for a long time.

There were one or two places where the conductor and his men differed, but with no disastrous result.

A harpsichord, taken from the Steinert collection at Yale, was utilized for the recitatives, and while it proved a novelty and in keeping with the age in which "The Messiah" was written, its tonal qualities are not such as to warrant its continued use.

Of the quartet of soloists much of praise may be said, although we have had stronger ones. Mrs. Marie Zimmerman is always a satisfactory singer, and created a fine impression in the aria "Rejoice Greatly." She was, however, handicapped by the insecure accompaniment at times. Miss Janet Spencer, a new contralto from Philadelphia, made a favorable impression, singing with evenness of method and emotional interpretation. A singer absolutely unknown to us and still one of the most acceptable tenors heard here in years was Nicholas Douty, whose readings are broad and scholarly, and sustained by a voice the upper tones of which are clear and open. Ericsson Bushnell, always a great favorite with New Haveners, sang the difficult bass role with remarkable skill and brought adequate dramatic tone to the climactic passages.

Other Notes.

The second concert of the New Haven Symphony this evening brought to the mammoth Woolsey Hall an audience which taxed the capacity of the house, there being over 3,000 present. It is a matter of great congratulation that New Haven has awakened to its exceptional musical advantages. The orchestra, under the able direction of Professor Parker, is certainly doing notable work. The features of this evening's concert were the remarkable playing of Harold Bauer, who gave Saint-Saëns' G minor Concerto to a well nigh faultless accompaniment, and Handel's Largo for violin and organ, Professor Troostwyk and Professor Jepson being the players. The latter was vociferously demanded.



The feature of the last Dortsch concert was the appearance of Mrs. Marguerite Scheben, a most finished soprano, the pupil of Max K. Treumann, who artistically played her accompaniments.

ERZAHLER.

Maud Powell Coming Next Month.

MISS MAUD POWELL is to introduce a new concerto for the violin and orchestra, by Arensky, when she plays here next month. Miss Powell has achieved some brilliant successes in Europe, where she has played this new work with the leading orchestra. Miss Powell makes her reappearance here with the Philharmonic Orchestra in Carnegie Hall on January 8 and 9.

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NATIONAL FEDERATION OF MUSICAL CLUBS

GRAND RAPIDS, Mich., December 7, 1903

HT the biennial convention held in Rochester, N. Y., last May, it was decided that a sectional festival be held on the alternate year in each of the four divisions of the National Federation. In accordance with this determination the Treble Clef Club, of Philadelphia, Mrs. G. W. Mason, president, will entertain the festival for the Eastern Section during the last week in April.

Mrs. W. C. Lawson, vice president of the Middle Section, announces the receipt of an invitation from the Union Musical Club, of St. Louis, Mo., to hold the festival for the Middle Section during the Louisiana Purchase Exposition. This invitation has been accepted, and Wednesday and Thursday, June 1 and 2, 1904, have been selected as the dates.

The festival will embrace four musicales to be given by the federated clubs of that section, each of which has been requested to send a musical representative in addition to a delegate. A reception will be tendered the visiting members of the federated clubs by the board of lady managers of the St. Louis Fair on one of the two afternoons. The time and place of the festivals of the Southern and Western Sections will be announced later.

Much benefit, it is expected, will be derived from these sectional festivals, both in promoting the interest taken in the work of the National Federation, thus enlarging its membership and in infusing new life into the work of the local organizations, for in many cases clubs which, because of their distance from the place of holding the national meeting are unable to send delegates to that convention, may easily find it possible to be represented at their sectional festival.

The desire of musical organizations to become members of the National Federation is constantly becoming more pronounced. This is shown by a letter received by Mrs. Winifred B. Collins, national president, in which an application for membership is made by a club in Manila, P. I.

The season's program of the Morning Musical, of Syracuse, N. Y., embraces thirteen recitals. The club meets each alternate Wednesday morning, and every other recital is devoted to some special composer or musical theme. The first recital, November 4, included the following classical composers: Bach, Marcello, Tartini, Gluck, Boccherini and Mozart. The club was assisted by Miss Edith Longstreet, pianist, of Auburn, N. Y., whose rendition of the Bach Partita in C minor was of great interest to her audience.

The Oneida Morning Musical has arranged a program of modern composers for its season of 1903-4. In true patriotic manner the American composers were given the first consideration, being the subject of the first meeting of the season. This month the composers of Germany and Bohemia were discussed.

The Cecilians, of Washington Court House, Ohio, have opened their fifteenth year with an active membership three times as large as the associate, which augurs a high musical standard. The officers of the organization are as follows: President, Miss Minnie Light; vice president, Mrs. Wert Shoop; secretary, Miss Ada Bateman; corresponding secretary, Mrs. George S. Hodson; treasurer, Mrs. W. P. Barnes.

The first artist recital of the Morning Musical, of Fort Wayne, for the year was that recently given by Mrs. Beatrice Hubbell Plummer. Mrs. Plummer, during her residence in Fort Wayne, was a member of the Morning Musical Club, which is justly proud of her work and success.

An event of importance to the Grand Rapids St. Cecilia

Society, as a member of the National Federation, was the reciprocity program given by the Muskegon Musical Club, another member of the Federation, Friday afternoon, November 27. Each number was of high quality and was well received, the features being as follows: Two piano quartets by Mrs. G. H. McKillip, Mrs. F. W. Wilson, Mrs. P. S. Moon and Miss McCracken; vocal solos by Mrs. C. H. Kimball, Miss Jessie E. Hull, Mrs. C. W. Tinsman and Mrs. Brayton Chase; a piano duet by Mrs. McKillip and Mrs. Wilson; piano solos by Miss Jessie Houseman and Miss Mattie Cogshall, and a vocal duet by Mrs. Kimball and Mrs. Chase. The accompaniments were played by Mrs. McKillip. Preceding the afternoon's program the visiting ladies, together with the officers of the St. Cecilia Society, were entertained at luncheon by Mrs. C. B. Kelsey at her home. In January the St. Cecilia Society will send representatives to give a return favor in the form of a program before the Muskegon Club.

BURMEISTER IN DRESDEN.

[Special Cable Dispatch.]

DRESDEN, December 8, 1903.

To The Musical Courier:

BURMEISTER scored big success in the Philharmonic concert here. He was recalled eight times. I.

Madame Schumann-Heink in Paris.

MADAME SCHUMANN-HEINK has been singing in Paris with the Colonne Orchestra. She is traveling through France just at the present, and after the Christmas holidays is to sing in St. Petersburg, after which she comes to this country, opening her tour in Boston on January 26, when she gives her first song recital in that city. Her tour until March 1 will be principally in the East and Middle West, visiting Boston, Brooklyn, New York, Philadelphia, Trenton, Syracuse, Utica, Troy, Buffalo, Detroit, Grand Rapids, Richmond, Cincinnati, with the orchestra; St. Louis, Milwaukee, Cleveland, Chicago, Yonkers, Washington, Rochester, Boston, with the orchestra, and Montreal. On March 1 she will begin a second Western trip, opening in Philadelphia with the Boston Symphony Orchestra, after which she visits Baltimore, Columbus, Pittsburgh, Chicago, Duluth, Minneapolis, Topeka, Kansas City; sings there in the afternoon and St. Joseph in the evening; Lincoln, Denver, Colorado Springs, and opening in San Francisco on April 4. She sings all along the Coast, including the Northwest, returns East in time for the Cincinnati May Festival in week of May 9.

Anna Miller Wood's Pupils.

AMONG the choir soloists of Rhode Island who are studying with Miss Anna Miller Wood in Boston, Mass., are:

Miss Edith Austin, contralto, First Congregational Church, Providence.

Miss Grace Baker, soprano, First Baptist Church, Providence.

Miss Katherine Doolittle, contralto, Cranston Street Baptist Church, Providence.

Mrs. Lomas (Carolyn Boyan), contralto, Grace Episcopal Church, Providence.

Miss Ethel Reed, soprano (morning service), Unitarian Church, Fall River; also at "Round Top" Church (evening service), Providence, and at the Synagogue, Providence.

Miss Nativia Mandeville, soprano, Notre Dame, Antral Falls, R. I.

Miss Elizabeth Northrop, contralto, First Baptist Church, Providence.

Miss Wood has a beautiful studio in the Pierce Building, Copley square, Boston. She has made a great success as a teacher, as well as soloist, and is heard in many private recitals during the season.

DRESDEN.

FRANKLINSTRASSE 20, December 1, 1903.

HINO ACTE, of the Paris Opéra, appeared here twice in the roles of Elsa and Marguerite, both times capturing her audiences completely. Her success was genuine and well deserved. The singer—a singularly charming apparition—has a personality of distinction, a fine voice of metallic ring that vibrates with ardor and dramatic expression. These qualities, in conjunction with musical intelligence, add to her impersonations a certain subjective color. Madame Acté's delineation of Elsa impressed the hearers as a clearly outlined and truly human figure into whose veins she infused real sentiment and vitality. The technic of Madame Acté's singing gave great delight. She sang the role in exquisite German.

That Madame Acté's art does not exclude vivid outbursts of passion, despair and other strong emotions was evinced by her Marguerite in Gounod's opera, sung in French. Her conception pleased the public and the press immensely. As for her Parisian costumes and elegant tight dresses, they were not in keeping with the style of the German Gretchen. At both representations the singer met with an enthusiastic reception.

Another highly attractive occurrence here was Else Skene-Gipser's concert on November 20. The pianist is an artistic individuality, classing among the poetical contemporary virtuosi. Being very young, full of enthusiasm and feeling, she will in time ripen into an interpreter like Paderevski. Her program revealed taste: Schumann, A minor Concerto; Chopin, Soli, and Beethoven, E flat Concerto. Of them the Schumann Concerto displayed her powers at their best, stamping her as a musician of poesy and inspiration. Mrs. Gipser, who enjoys great popularity here, both as a virtuosa and as a pedagogue, was warmly applauded and kindly granted encores.

Jean Sibelius' Symphony No. 1 was given a first hearing at the Royal Symphony concert November 17. The talented composer has met with such pronounced success at various Tonkünstler meetings and concerts in Germany and other places that but a few words will suffice to state that this symphony is a further proof of his ability. Sad to say, it lacks concentration and a genuine climax. It is, instead, full of thoughts, of "Stimmung," of deep melancholy and a refreshing humor at times. On the whole, however, it speaks a tale of intense suffering and of a sorrow so sincere that it haunts the ear long afterward. Herr Hagen gave it a tame, colorless reading. Von Schuch led Rimsky-Korsakoff's sprightly and exquisitely orchestrated composition, "Sadko." Lula Gmeiner was the singer. Her voice is of too intimate a charm to be heard to advantage in the Opera House.

Willy Olsen's orchestra the other night played a new composition by A. Sieberg, of New York, which met with great approval. "Harlequin's Wooing" is the title of the fine piece, which is a "morceau de bijouterie," and could hold its own at any concert.

The Italian composer Crescenzo Buongiorno passed away in Dresden after a short but severe illness. He composed the operas "Etelka," "Mädchenherz," "Fest del Carro" and "Michel Angelo." With Buongiorno great expectations are dashed to earth. Says the poet:

Was vergangen kehrt nicht wieder
Doch, ging es leuchtend nieder
Leuchtet lang noch zurück.

A. INGMAN.

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CINCINNATI, December 12, 1903.

HE American début of Douglas Boxall, English pianist, packed the Cincinnati Conservatory Hall on Monday evening, December 7. Bearing a strong facial resemblance to Paderewski, he gave such evidence of superb musical endowment and virtuoso equipment that the association of personality became decidedly interesting, the more so because both in a technical direction had the training of Leschetizky.

He played the Bach Prelude and Fugue in five parts with classic dignity. The Schubert Sonata, G major, was finely contrasted and given with a keen sense of values. The Menuetto sparkled with buoyancy and naïveté. Much interest centred in the César Franck Prelude, Choral and Fugue, with its mysticism, which he played with passionate declamation and virtuoso emphasis. The climax of Mr. Boxall's début, like good, old wine, came last in a group of five Liszt's numbers. One of these, "Sposalizio," is rarely played. This and the Ballade, D flat major, which is also not one of the usual ones, presented the pianist at his best—in a display of well poised technic and musicianly interpretation.

Mr. Boxall's entire program was as follows:

Prelude and Fugue (five parts), B flat minor (Well-tempered Clavichord, Part I).....J. S. Bach
Sonata, G major, op. 78.....F. Schubert
Prélude, Chorale et Fugue.....César Franck
Meine Freuden, from Chopin.....Liszt
Mädchen Wunsch, from Chopin.....Liszt
Sposalizio.....Liszt
Au Bord d'une Source.....Liszt
Ballade, D flat major.....Liszt

Dr. N. J. Elsenheimer's song, "So, So Rock a Bye, So," dedicated to and sung by Mrs. Mamie Hissem-DeMoss, is meeting with general favor in the East, according to the popular soprano's statement, which in itself is very sanguine.

"The Music of the Middle Ages" will be the subject of the fifth lecture in the History of Music course, as delivered by Mr. Gantvoort next Wednesday afternoon at 1:30 at the College of Music.

Mrs. Lillian Arkell-Rixford, of the College of Music organ department, is preparing a series of three invitation recitals for students, which will be given during the months of January, February and March. Among the novelties to be performed will be Krebs' "Bell Fugue" and "Ave Maria," by Arcadelt. These recitals by Mrs. Rixford will be of the utmost importance to music students, and their attendance will be expected.

"An Evening with Bach" will be given by Dr. N. J. Elsenheimer, pianist, and José Marien, violinist, on next Tuesday evening, December 15, in the new Odeon. The principal feature of what is to be the sixth faculty recital of the College of Music will be compositions of the "father of modern music," seldom heard or performed. Such worthy executants of classic and modern music, as Mr. Marien and Dr. Elsenheimer are generally recognized to be, will no doubt bring many musicians and local lovers of the art to this concert.

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Following is the program:
Concerto for violin solo and string orchestra, in A minor.....Bach
Sonata No. 5, for piano and violin, in F minor.....Bach
Sonata for violin solo, No. 4, in D minor.....Bach
Concerto for violin solo and string orchestra in E major.....Bach

Zilpha Barnes-Wood presented a concert and operatic recital of exceptional interest by her students on Monday evening of last week. Program was as follows:

False Love and True.....Pinsuti
Miss Hattie Lutterbein, Miss Mary Piper.

The Rosary.....Nevin
Shepherd's Lament.....Ad. M. Foerster

The Double Loss.....Meyer-Helmund
Spring Is Awake.....Meyer-Helmund

Miss Irene Artman.

Song of Hybias the Cretan.....Elliot
Llewellyn C. Hall.

Judith.....Concone
Miss Piper.

Recitative and aria from Joan of Arc.....Tschaikowsky

Miss Lutterbein.

Fantasia in C minor.....Mozart

Howard Hess.

Narrative and Canzone from Trovatore.....Verdi

Azucena, Miss J. Margaret Hanke (in costume).

Castle Scene from Chimes of Normandy.....Planquette

Gaspard, J. Stuyvesant Kinslow (in costume).

Quintet.

Tower Scene from Trovatore.....Verdi

Leonora, Miss Leona Watson (in costume).

Tenor and Double Quartet.

Ah! May Heaven Forgive Thee, from Martha.....Flotow

Miss Watson, Miss Cora Abernathy, John F. McCarthy, Mr.

Kinslow, James Boden and Opera Chorus Class.

Piano, Miss Eva Wynne, Organ, Mr. Hess.

The soloists acquitted themselves admirably, and the choruses were given with snap and vigor.

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The fourth faculty recital of the College of Music on Tuesday evening of last week was practically an inauguration of the organ for the new Odeon. The organ, which occupies the entire length of the background of the stage, is in its symmetrical arrangement of pipes and their aesthetic coloring, a genuine thing of beauty. The virgin public trial of the organ was given by Mrs. Lillian Arkell-Rixford, a pupil of George Whiting, whose artistic playing of the Music Hall organ at the popular concerts and on other occasions will be remembered. Mrs. Rixford presented a dignified and varied program, including the Fugue, G minor, of Bach; Sonate, No. 111 in F, by Dienst; a miscellaneous group of lighter numbers by Wolstenholme, Faulkner, Shelley and Whitney, and the Toccata from Widor's Fifth Symphony. She gave proof of exceptional skill and good taste. The "Idylle" and "Twilight Picture" were given a delicate, breezy reading. Both in legato and staccato playing she proved herself an artist. Associated with her in the program was Miss Mannheimer, who gave a collection of bright, clever readings, one of them being a musical setting of James Whitcomb Riley's "An Old Sweetheart of Mine," to which Mrs. Rixford played the organ accompaniment.

—

The novelty that attracted a fine audience Tuesday night to the fifth faculty concert of the College of Music in the new Odeon was the presentation of piano duos, three of which had the masterly arrangement of Albino Gorno, dean of the faculty. Their performance by Dr. N. J. Elsenheimer and Romeo Gorno showed not only careful preparation but a thorough appreciation of the requirements of ensemble playing, and a scholarly grasp of the subject matter. The Mozart Sonata was given with healthy sentiment and natural expression without any leaning to sentimentality, even in the beautiful andante. The Schumann Andante and Variations were read with that robustness of style and sturdy romanticism characteristic of the composer. Poetically played with an insinuating grace was Liszt's "At the Spring," given da capo. The Saint-Saëns Variations on a Beethoven theme were read with dramatic incisiveness and considerable brilliancy. Albino Gorno's "Burlesca" is a composi-

tion of striking originality, of orchestral fibre and tissue, and was given with virtuoso brilliancy. The other arrangements of Mr. Gorno were Liszt's "At the Spring" and Bach's Toccata in C minor.

Mr. Van der Stucken has been commissioned to write the official march for the opening of the St. Louis World's Fair. His folksong, "Sprode," written after Goethe, was one of fifteen compositions selected as the best folksongs by the Woehr, of Berlin, a magazine which, besides the uniform prize for the fifteen, will give three separate prizes of 3,000, 2,000 and 1,000 marks each to the best three in that number to be selected by popular vote.

The new pipe organ for the Metropolitan College of Music, Mt. Auburn, was placed in position last week. It is an instrument that commands much tonal beauty, and was built by Moeller, of Hagerstown, Md. It will soon be inaugurated with a recital by Prof. W. S. Sterling and Sidney C. Durst. A novel occasion on the evening of December 3 was the young folks' violin recital, which presented the following program:

Allegro (Trio No. 12, Peters).....F. Haydn
Piano, Carl Grimm (twelve years); violin, Edgar Schliemann (fourteen years).

Polka, Valse, March.....Wohlfahrt
Rector Bevitt (five years).

An Alexis.....A. Himmel
The Little Tambour.....F. David

Hilda Kantrowitz (eleven years).

Serenade.....F. Schubert

Walter Falk (fourteen years).

Fantasia, E minor.....F. Weiss
Pauline Crumb (ten years).

Berceuse.....B. Godard

Edgar Schliemann (twelve years).

—

The Philharmonic String Quartet, which was organized about fifteen years ago, and the season concerts of which were counted among the special musical events of Cincinnati for many years, has been reorganized and will give numerous recitals in Cincinnati and vicinity during the season. The quartet is composed of the following well known musicians, all of whom are members of the Symphony Orchestra: Henry Froehlich, first violin; Anthony Schath, second violin; Louis Weigand, viola, and Harry Kapp, 'cello.

Estelle Krippner, soprano, a pupil of Miss Emma Heckle, was the soloist at the Elks' Memorial Service in the Grand Opera House last Sunday afternoon.

Miss Emma Heckle devotes part of Fridays and Saturdays to a large vocal class in Louisville, and the balance of her time to teaching at the Kroeger-Hayward Conservatory of Music.

Harold Bauer, who will appear as soloist with the Symphony Orchestra at the next concert, has been having a most successful tour this season, beginning with the Worcester Festival in October. Mr. Bauer was very well received when he played with the orchestra during the season of 1891-2, and has many friends and admirers among local musicians. He will play Saint-Saëns' Concerto in C minor.

The Cincinnati Symphony Orchestra left Thursday morning for a trip. Thursday afternoon the orchestra gave a matinee at the Conservatory of Music at Oberlin, Ohio; Thursday evening they played in Grays Armory, Cleveland, under the auspices of the Cleveland Fortnightly Club, and on Friday night they appeared at Toronto

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under the auspices of the Toronto Male Chorus Club. At Cleveland Madame Szumowska, pianist, will appear with the orchestra.

The choir of the First Presbyterian Church, of Walnut Hills, under the direction of Oscar J. Ehrgott, is rehearsing the cantata "The Holy Child," by Parker, which will be given at the morning service December 20.

Mazie Homan will be the soloist at the next College orchestra and chorus concert. She will play with the orchestra and Schumann's Concertstücke, op. 92.

J. C. HOMAN.

GODARD'S MILAN SUCCESS.

[By Cable.]

PARIS, December 14, 1903.

To The Musical Courier:

MILAN dispatch announces decided and extraordinary success of Enrichetta Godard in "Rheingold" production, La Scala theatre.

D-H.

OSCAR GAREISSEN.

WASHINGTON, D. C., December 14, 1903.

A MOST welcome addition to the musical forces of Washington is this pleasing and truly artistic musician, whose headquarters have heretofore been in New York only.

Coming to Washington to sing, Mr. Gareissen was captured by the beauty and peculiar atmosphere of our capital. So without more ado he decided to make of it his second home.

Few people are privileged in having the practical side of a dream so speedily realized as in the case of this singer. He has a nice studio in the best part of the city, and although but a few weeks established already has his hands full. His heart, too, for his whole soul is in music, musical interpretation and music teaching. He loves it all.

His voice is rarely beautiful, and he can manage it at will. He has a large repertory from the best of all nations. But it is his skill in interpretation which is most valuable. To hear him sing is an education, especially to people who are not able to communicate intention to audiences. In this Mr. Gareissen is an adept. He gets en rapport with his listeners in a remarkable way and holds them to every thought. His diction is admirable and he plays well.

Of German descent, Mr. Gareissen was born in this country and has had a liberal education in music here and abroad. His studies with the eminent Parisian professor Sbriglia he values most highly. Genial, sincere, manly and temperamental, Mr. Gareissen is fast acquiring friends in Washington. He had already given a successful recital, sings in clubs and drawing rooms, and teaches. He is a modest man and modest musician; a man of high ideals and deep feeling. He has sung in the South, Southwest and West.

This singer has some musical plans in connection with his work in the two first cities of the country, which will be made known later on. The addresses of both studios of Mr. Gareissen may be found on page 1 of this paper.

AUGUSTA, GA.

AUGUSTA, Ga., December 14, 1903.

THE regular monthly meeting of the Verdery Musical Club was held yesterday. This club has given Augusta her musical prestige. Arrangements have been made for bringing Frieda Siemens here, under the auspices of the club. Miss Siemens is a great favorite in Georgia, but has never been heard in Augusta.

The Verdery Club will arrange concert programs for the year. This will be done to prevent inartistic or miscellaneous concerts.

Mrs. Frederick W. Greenleaf, of Chicago, will open a studio at an early date. She was formerly president of V. M. C., which attained its most brilliant membership under her management. She is a finished pianist, and a warm welcome awaits her return to Augusta.

The Andonegui Orchestra gave a brilliant concert at Miller Walker Hall, which was attended by a large and appreciative audience. Señor Andonegui's interpretation of Beethoven's "Moonlight" Sonata was the gem of the program.

Chas. Dennison Kellogg's lecture on "Birds and Bird Music" attracted the largest audience of the season. Mr. Kellogg demonstrated that if we were more keenly alive to the music of the birds and the lasting benefits of their cheerful songs greater protection would be given these little musicians of nature. The program was novel and entertaining.

Verdery Music Club has elected the following officers for the coming year: Mrs. J. Hardwick Jackson was unanimously re-elected president; Mrs. Susan Wheless, first vice president; Mrs. W. H. T. Walker, second vice president; Miss S. Hilda Gherken, secretary; Mrs. T. E. Oertel, treasurer, and Miss Wilhelmina Meyer, librarian. The club entertained the veterans during the recent reunion with a brilliant concert. When "Dixie" was played the veterans could not suppress their enthusiasm. Yells and yells rent the air. That old melody seems to be a part of the very existence of the veterans of the South, and they hold the old tune in reverential esteem.

A fairy spectacular and juvenile operetta, with 200 children in the cast, will be given at the Opera House at an early date. The operetta will be under the direction of Miss Sanford and Miss Mary C. Cuthbert, for the benefit of Christ Church Parish House.

An attractive program was furnished for the last V. M. C. concert by Mrs. D. D. Plumb and Mrs. J. Hardwick Jackson.

Der Freischütz.....	Von Weber
Miss Hilda Gherken, Miss Jessie Walton.	
The Wanderer.....	A. Fiesca
J. L. Hatton.	
Protestant.....	A. Fiesca
Dr. C. D. Perkins.	

Don Juan (violin and piano).....Mozart
Mrs. J. Hardwick Jackson, Señor Andonegui.

Selected.....Mr. Barnhurst.

Valse de Concert.....Wieniawski

For All Eternity.....Miss Louise Brigham.

Quartet, Serenade.....Schubert

Samuel T. Battle, Felix Luck, H. H. Morris, W. H. Wood.

Piano solo, selected.....Robert Irvine.

Duet, A Night in Venice.....Lucantoni

Miss Katherine Dodge, S. T. Battle.

Chorus, Imitation.....Southern School Choral Club.

ANNIE M. SANFORD.

Schumann-Heink Itinerary.

ME. SCHUMANN-HEINK is traveling through France at present, and after the Christmas holidays is to sing in St. Petersburg, after which she comes to this country, opening her tour in Boston on January 26, when she gives her first song recital in that city. Her tour until March 1 will be principally in the East and Middle West, visiting the following cities: Boston, Brooklyn, N. Y., New York city, Philadelphia, Trenton, Syracuse, Utica, Troy, Buffalo, Detroit, Grand Rapids, Richmond, Cincinnati (with orchestra), St. Louis, Milwaukee, Cleveland, Chicago, Yonkers, Washington, Rochester, Boston (with the orchestra) and Montreal. Beginning March 1, she will commence a second Western trip, opening in Philadelphia with the Boston Symphony Orchestra, after which she visits Baltimore, Columbus, Pittsburgh, Chicago, Duluth, Minneapolis, Topeka, Kansas City (singing there in the afternoon and at St. Joseph in the evening), Lincoln, Denver, Colorado Springs, and opening in San Francisco on April 4. She sings all along the Coast, including the Northwest, returning East in time for the Cincinnati May Festival, in the week of May 9.

A Thibaud Pupil.

MISS IDA WANOSCHEK, a richly gifted young violinist, who has been studying with Jacques Thibaud, gave a recital December 11 in Wallace Hall, Newark. She astonished all by her facile technic and musical intelligence. She was assisted by Max Liebling, pianist, and Paul Petry, baritone. The program was:

Vénétienne.....	Godard
Wedding Day.....	Grieg
Ballade et Polonaise.....	Vieuxtemps
Aria, Il Re di Lahore.....	Massenet
Violin Concerto.....	C. Saint-Saëns
Im Herbst.....	Robert Frank
Frühlingssagen.....	Ries
Polonaise.....	Wieniawski
Ida Wanoscheck.	

Harold Bauer.

HAROLD BAUER, after playing at the Wetzler concert on Tuesday night, played at Springfield, December 9; New Haven, December 10, and Pittsfield, December 11.

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WASHINGTON.

WASHINGTON, D. C., December 14, 1903.



HE event of the week was the first concert of the Washington Symphony Orchestra, December 11, 4:15 p. m., at the Lafayette Opera House.

The program contained the "Euryanthe" overture, the Grieg Concerto, Saint-Saëns' Symphony in A minor, the "Rakoczy March," as arranged by Berlioz in the "Damnation of Faust," and solos by Mme. Bloomfield Zeisler, the Schubert-Tausig "Military March," Chopin's Berceuse and Waltz 64, No. 1.

The pivot of the program was the Saint-Saëns Symphony, this playing of which is said to be the first in the States. The States, however, are large and numerous, its musicians ambitious. A qualification of this statement as to priority is liable to rise up out of any little town in Southwestern Texas of which no one has previously heard the name. The study and hearing of a valuable work are, however, so much more important than the date and place of its first rendition that to the real music lover the latter matters little. The essential is that the last of the composition be not heard.

The symphony is dedicated to Pasdeloup, the pioneer orchestra leader of modern Paris. It is in four movements, with prelude, about twenty-eight minutes long, and, although opening in A minor, closes in A major, indicating the merging into happiness of a thought begun more or less in the blues.

The orchestration is for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets and the usual quintet of strings. The introduction opens with oboe solo, passes calmly through violin and woodwinds into a dreamy pianissimo of organ character, where it waits for the opening thought of the story.

Violins commence the movement, which is one incessant recurrence of a dotted theme, short, firm, unmelodic, and which is spoken and answered among the various instruments all through the movement, rising into a full, orchestral close, all of the same idea.

A peculiarity in construction in this movement is an inversion or cross step form, a chasse, so to speak, of the dotted theme in the woodwind section. This, resulting in a crossing of chords, gives to one not knowing the reading an impression of discords, or at least of lameness among the instruments. It is one of the few catchy spots in the symphony, requiring a firm, steady holding against tendency. It was neatly and safely carried, thanks to careful rehearsal.

The second movement is an adagio, opening with some all too short measures of exquisite writing, played by the strings in sourine, taken up by the English horn, and closing with flute and strings still carrying the same air, and is only about five minutes in length.

The scherzo, third movement, is a strong contrast to this last, beginning in bold, strong, massive fashion, and suddenly falling into a delightful waltz movement. A syncopated passage develops with oboes, then with violin, led by altos and bassoons, to flute, when the same 3-4 measure returns, falling into a surprise of calm and mystery with picked strings, horns and oboes, tripping in a slight syncopation into silence.

The fourth movement is a dashing tarantelle, a headlong prestissimo in 200, not fully reached by the orchestra, the balance of speed being given to neatness and clearness in execution, a value that was highly appreciated by the audience. A broad and rather majestic fugato sweep interrupts the dance, taken by second violins and viola. Before the return there is an andantino of some

twenty-four measures, somewhat in the character of the adagio. After a graceful connection made by 'cello and second violin, the tarantelle returns in full force, full speed and full orchestra, making a brilliant and jubilant finale.

This scherzo of eleven minutes in speed and difficulty tests to the full the training of the orchestra and command of the director. The strongly marked rhythm throughout was well held in hand by Mr. De Koven. Once or twice the temperament showed a tendency to leap forward, but was securely held in check by artistic sense. The attacks were firm and clean, response ready, light and shade well merged. The capacity of the concertmaster was tried in the prestissimo violin passages; the oboe, too, in swift staccato scales. The horn was admirable, the flute perfection. These things were noted and rewarded by the large and attentive audience. The improvement by addition of new members to the orchestra was specially apparent to those who are watching over the career of the Symphony with care and affection.

Some twenty rehearsals had been given to this program, which praiseworthy effort cannot be too well spoken of. Rehearsals are held three times a week, making eighty-five or ninety in the course of the season. This matter of rehearsals is the cooking of good orchestral work. On it depends the pleasure of Harmony's feast.

The Grieg Concerto, with Madame Bloomfield Zeisler, went well. The soloist showed no signs of any disposition to part with the intensity of temperament which has gone far in lifting her up and out of the ordinary. The solos were lavishly applauded.

It must be remarked, in passing, that this young orchestra has never yet failed in its concerto work. Yet Gabrilowitsch played the Rubinstein D minor, Paderewski the "Emperor," in E flat major, Hugo Heermann the D major Beethoven Violin Concerto, and Musin the E minor Mendelssohn. And these, with Madame Zeisler, are all temperamental and "risky" artists, with whom but one rehearsal could be had.

The "Euryanthe" overture depicted the scenes and emotions belonging to that active libretto and seemed to be highly enjoyed. The famous "Rakoczy" had some original points, but while duly alert showed again the artistic reserve of the director in saving the military character of the composition that could so easily pass into the Hungarian dance.

The following list of boxholders was flatteringly supplemented by a full house: Mrs. A. E. Bates, Mrs. C. A. Williams, Mrs. Eugene Hale, Mrs. Stilson Hutchins, Mrs. E. H. G. Slater, Mrs. Henry May, Mrs. Pinchot, Mrs. Thos. F. Walsh, Mrs. James Lowndes, Mrs. L. Z. Leiter, Mrs. Stephen B. Elkins, Mrs. Herbert Wadsworth, Mrs. Reginald de Koven, Mrs. Geo. Westinghouse, Mrs. Reyburn, Mrs. H. Kirk Porter, Gen. W. F. Draper, Edw. Blair, Mrs. Longworth, Nicholas Longworth.



Another event of the week was the Campanari concert, with Miss Janet Spencer, contralto, and Miss Ninon Romeine Curry, pianist. The baritone was in fine voice, and his audience was responsive and applauding. He erred a little on the side of physical inexpressiveness. Music is always representative, whether with or without "wings" and a "diop curtain." No use "just singing." How can any musician "just sing" or "just play"? He sang beautifully the Pagliacci Prologue, "Serenade," from "Don Juan"; "Tre Giorni," by Pergolesi, and "Gloria a te," by Peccia. A Serenade by Sepilli and "The Toreador" were responses to enthusiastic recalls.

Miss Spencer's voice is beautiful, and she uses it to the best advantage for the most part. She gets more light and shade into her work than is usual with contraltos. She

was caught in a strident trap in attack two or three times. Her lovely personality and unaffected manner took nothing from her work. Reading her words did this, however. No one can read and sing and communicate at the same time. Her program was "O Don Fatale," Verdi; songs of 1748 and 1759 by Rononcini and Marcello, five Schumann and four English ballads.

Miss Curry's light work is exquisite, soothing, musical, clear, velvety. In chord and octave work she is weak, although having the long Aus der Ohe forearm, and she generally fails to make her left hand sentences intelligible. It is no use to keep time unless something is said with it. Tempo is but a means of saying things. Young, slender and sympathetic she won her audience personally. Her numbers were Schumann's "Aufschwung," "Frühlingsnacht," a Liszt Tarantella and "Waldersauschen" and Chopin Impromptu.

The program was good; so were the artists. The performance lacked variety and the communicative fire that makes "the real thing" for audiences. Music is capable of much more than artists put into, or get out, or give out of it; uninteresting conventionality belongs only to society. The audience was large and applauded heartily. Miss Cryder, the manager, should have all the credit she deserves for the nerve, judgment and executive ability she shows in bringing such artists to town. It is no fun, especially to a young lady in first experience. Brava, and success to her.



Oscar R. Gareissen, of New York and Washington, gave in the ballroom of the new Willard one of the most delightful vocal recitals possible to listen to. A basso recital can be the most monotonous of affairs. This basso was both baritone and tenor as well, and dramatist too, in the sense of making his work tell, of conveying to listening people the ideas sung. The tones of his voice are worth going a distance to hear, and "method" is lost sight of in his manner of using them. He feels and imagines and is not afraid to have it known. It was noticeable that his voice was quite different in German and in English, the latter being the more becoming. He sang like another person, too, when not reading. He sang Schubert, Schumann, Brahms, old English, old Welsh, Paderewski, Bendt, Carrissimi and Bullard.



Miss Lydia Eustis and Myron Whitney sang at Mrs. Chauncey Depew's, one of the first musical events in official circles. Miss Eustis, with her sister, Mrs. Kinne, who lives abroad, were perhaps the best received American singers ever heard in Paris. They sang the Bach "Passion" music in the Conservatoire concerts, a distinction not before reached by Americans. With one exception the Depew program was in three foreign tongues.



An elegant affair was a concert given at the Russian Embassy, whose incumbent, Mr. Henson, is one of the most valuable pianists in or out of the profession. The Austrian Embassy is the next most musical in Washington. The French Embassy could not do a more graceful thing than to bring over here the talented and fascinating Widor en route to the St. Louis Exposition.



The Unity Literary Club had music among its exercises this week. A choir singer from the Calvary Baptist Church gave a recital at the new Willard. On the occasion of the farewell entertainment given by the churches of the city to the troops of the cavalry of Fort Myer there were many stirring solos, trios, quartets, &c. Music was

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half the entertainment at the meeting of the "Flora" held at the home of Miss Anna Brown on N street. Vocal and instrumental music was part of a merry birthday party at the home of Mr. and Mrs. Meade. The B. W. B. Pleasure Club had music at its meeting. Music crowned the pleasures of a grand reception at the home of Mr. and Mrs. Jas. C. Purcell.



The Knights of Labor have been with Mr. Roosevelt to get his influence in preventing the enlisted Marine Band from entering into competition with other bands and orchestras which are not subventioned by the Government.



The President has a \$5,000 piano in the East Room of the White House. Here is where Messrs. Devoll and Isham had their very flattering reception last season, also Herman Rakemann, the violin artist, and Clement R. Wiley, of New York.



Mrs. Thos. F. Walsh has her boudoir piano decorated to match the room, that is, in gray enamel with cupids. The drawingroom piano is a dream in French Vernis Martin and Watteau scenes. To this Nordica sang at her reception in this palatial home.



The importance of musical events this week has crowded into next the names of many interesting people identified with musical Washington. Also, these letters leaving town for publication in New York must sometimes leave behind events which transpire "meanwhile," which, however, are not lost but gone behind. In all things hoping for the kindly help and co-operation of music lovers in the National Capital.

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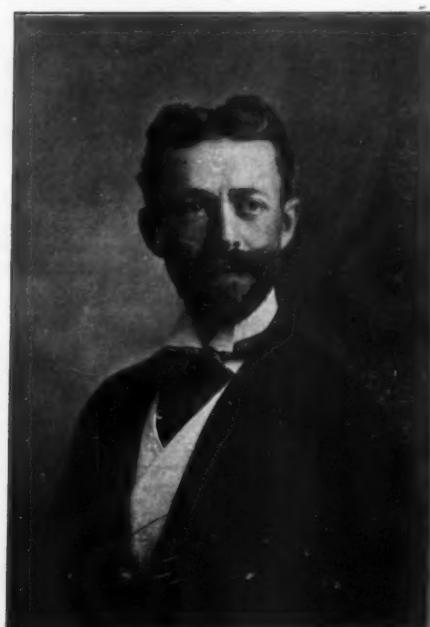
MISS EMMA I. ZIMMERMAN, of Shenandoah, Pa., gave a piano recital at the Broad Street Conservatory of Music, Philadelphia, Wednesday evening, December 9, assisted by Mr. Combs, 'cello, and Mr. Geiger, violin. Miss Zimmerman, who has been under Mr. Combs' instruction for some time, is a pianist of exceptional ability.

The program follows:

Prelude and Fugue, in E.....	Bach
Sonata, op. 7.....	Grieg
Nocturne, op. 27, No. 2.....	Chopin
Etude, op. 10, No. 7.....	Chopin
Humoreske, op. 20.....	Schumann
Gondoliera.....	Moszkowski
Polka de la Reine.....	Raff
Prelude, C sharp minor.....	Rachmaninoff
Liebestraume.....	Liszt
Polonaise.....	Paderewski
Trio, op. 42, for piano, violin and 'cello.....	Gade

Richard Strauss Engagement.

A REMARKABLE achievement is the engagement of Richard Strauss in a small university town of 10,000 inhabitants—Morgantown, W. Va. It is there where Sidney Lloyd Wrightson is the dean of the music department of the University, and it is due to his efforts that the great composer was invited, and procuring the large guarantee necessary Mr. Wrightson had the assistance of some of the leading citizens as well as the University authorities.



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DR. THEO. LIERHAMMER.

DURING the last few years Dr. Theo Lierhammer has become well known in London and, indeed, all over England, as one of the most finished artists on the concert platform. It is not often that a lieder singer settles in England, but it is in this branch of his art that Dr. Lierhammer excels, and he may, indeed, be said to be a specialist in lieder. He is not one of those singers who rely principally upon intense dramatic feeling to make their effects. His singing is characterized rather by a poetry which is entirely its own, and which has won him a place at the very head of the interpretive artists of the day.

Dr. Lierhammer was born on November 18, 1866, at Lemberg in Austria. His parents were Polish, and he



DR. THEO. LIERHAMMER.

spent much of the earlier part of his life in South Russia. His parents were both exceedingly musical, and he had, in consequence, the advantage of being brought up in a thoroughly musical atmosphere. After leaving school he started on his college career in Vienna, where he made medicine his special study. In this most musical city he had, of course, plenty of opportunities for developing his musical talents and, entering the Vienna Conservatoire, he applied himself to the studies of the piano and theory under Fischhoff and Zellner. It was only when he was in his twenty-fourth year that attention was drawn to his voice.

Having discovered that this was very well worth cultivating, Dr. Lierhammer placed himself in the hands of Professor Ress, the most renowned singing master in Vienna, and studied with him, though without any definite idea of taking up singing as a profession. Having completed his medical course, he was appointed to the post of assistant at one of the Viennese hospitals. While he was there, his talent for singing made him a very popular

favorite in Viennese society, more especially with the Crown Princess Stephanie. Herself a very accomplished musician, she took the greatest interest in Dr. Lierhammer's career, and he sang frequently at her house, being, indeed, her favorite vocalist. With such success did he meet that he was soon asked to sing before the Austrian court, where he was so exceedingly well received that many concert engagements resulted therefrom. Here again his success was unabated, and, as the papers heartily indorsed the verdict of society, he decided to abandon medicine and to devote his time to music. With a view to perfecting himself in his art, he went to Frankfort, where he studied lieder with that most famous of masters, Julius Stockhausen.

In 1897 he started on his first concert tour, and with such success did he meet that he made a series of prolonged tours through Germany, Austria, Russia, France and Italy, and on November 10, 1897, he made his London début at St. James' Hall. His reception was so encouraging, both in the London and Provincial concert halls and in society, that he decided to settle in London, where he now enjoys the reputation of being one of the finest lieder singers resident in England.

Dr. Lierhammer will shortly start on a tour in America, the only country in the musical world which he has not yet visited.

The Philadelphia Orchestra.

THE soloist at the sixth public rehearsal and the sixth symphony concert, to be given by the Philadelphia Orchestra on Friday afternoon, December 18, and Saturday evening, December 19, will be Herman Sandby, the first violoncellist of the Orchestra, who will play a Tchaikowsky Theme and Variations for violoncello and orchestra. Though young, Mr. Sandby is generally regarded as one of the most eminent players of his instrument in this country, and he has been received with such marked favor in Philadelphia heretofore that no extended comment is necessary. In addition to his genius as a player, Mr. Sandby has the advantage of an extremely fine instrument, and the combination is one which will place this program among the most delightful of the season. The other numbers to be given are Dvorák's Overture "In der Natur" and Goldmark's delightful "Rustic Wedding" Symphony. This latter, which always finds favor with an audience, is one of Mr. Sandby's specialties. These concerts will be the last to be given this year by the Orchestra, which will open the new year with the seventh public rehearsal on Friday afternoon, January 1, and the seventh Symphony concert on Saturday evening, January 2. Thus far the season, which promised so well, has even more than come up to expectations, and as many of the strongest soloists yet remain to be heard, there is a decided augury for it as a whole.

Andre Benoist.

THE young accompanist Andre Benoist, who plays with Thibaud, the violin virtuoso, is a graduate of the Paris Conservatory and a pupil of De Combes. He is a native of Paris. He has played the accompaniments in this country, outside of Thibaud, of Colla Marini, of the cellist Miss Elsa Ruegger, of the vocalist Mary Münchhoff, and of the violinist Maud MacCarthy, which has given him most remarkable opportunities for accompaniments of all varieties and character.

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"WHAT a fall was there, my countrymen."

Marc Antony's lament was recalled by some of the fastidious and short sighted Brooklynnites compelled to hear a concert by the Boston Symphony Orchestra at the Baptist Temple Friday night of last week. What a sad blow to the Women's Auxiliary that aimed to make these concerts dress parades. Families that had had the same seats in the Academy of Music for the past thirty years were rudely separated by the committee in charge of seating the audience in the new auditorium. The Baptist Temple is not adapted to concerts. It is badly ventilated, and the man who said the acoustics were good must have defective hearing. If the fire department does not insist on additional exits some subscribers will remain away from the concerts, even if the Institute refuses to refund their money. The Baptist Temple is a building much like the last Brooklyn Tabernacle in which the late Rev. Dr. Thomas De Witt Talmage preached. The Tabernacle, as many remember, burned down on a Sunday morning. While Talmage was standing before his pulpit shaking hands with strangers flames were discovered back of the great organ. All had to run for their lives, and before the fire engines could get to the corner of Clinton and Greene avenues the building was beyond the control of the firemen. The adjoining Hotel Regent and a private residence caught fire and all were swiftly burned to the ground before the eyes of thousands of terrified people. The Baptist Temple is lighted by electricity and so was the former Brooklyn Tabernacle. The floors and stairs of the Tabernacle were wood, and wood is the material used at the Temple. Therein lies the danger. The fire at the Tabernacle came at high noon, when only a hundred or about that number lingered to greet the famous preacher. Had the fire occurred at night when the auditorium was crowded there is no telling what might have happened. The burning of the Academy of Music a few weeks ago ought to teach some people a lesson. Communities, like individuals, sometimes escape punishment for violating certain laws, but when it comes to an assembly of 2,000 people it will not do to trifle with Providence too often.

Let the plain statement be made:

The Baptist Temple should not have been secured for the Institute concerts. Before the season is half over the committees will realize that they made a serious blunder.

If the new auditorium brings discomforts, the change is not without its humorous side. The members of the Boston Orchestra who had never ventured beyond the

Academy of Music before had some difficulty in finding the place. They were told to take the Flatbush avenue car at the bridge. Fortunately, the Flatbush avenue car occupies the first track on that bewildering loop—the loop near Park row. But some of the men failed to notice the placard, and there wandered about like children lost in the desert. Mr. Longy, the oboe, arrived with a group of his colleagues, and he assured the men that the first track was right. This saved some of the others from losing themselves. The men spoke French, German and other languages, but no English. Mr. Arbos, the concertmeister, wore a fur lined coat (a kind of garment by which every prosperous musician in Europe is distinguished from the unsuccessful men in the profession). When the car carrying Mr. Arbos, Mr. Longy and a dozen other members of the orchestra reached the middle of the bridge there was a blockade, which caused a delay of twelve minutes. When the musical carload finally reached the corner of Flatbush avenue and Schermerhorn a thoughtful passenger informed the men that they had reached their destination. The musicians looked relieved when they saw the lighted Temple ahead of them and realized that they had been saved the awful fate of getting lost in Brooklyn.

The new stage of the Temple was built over the pool in which the faithful who pass the examination of the deacons are baptized at fixed intervals.

Throughout the evening Prof. Franklin W. Hooper, the director of the Brooklyn Institute, was up and about, trying, as far as he could, to have the place ventilated and pacify, also, as far as he was able, the subscribers who did not like their seats. There must be hundreds of them. This week Professor Hooper will hear from some of them.

The program was:

Symphony in D major, No. 2, op. 26.....Beethoven
Concerto in B major, for piano and orchestra, op. 10.....Huss
Symphonic poem, Vysehrad (No. 1 of the cycle My Country). Smetana
Academic Overture.....Brahms

Soloist, Miss Adele Aus der Ohe.

Beethoven's Second Symphony, what more can be written about it? A grandly conceived and yet simple composition that musicians have heard numberless times. The orchestra played in the usual finished manner, but it was the finish of the pianola, leaving the longing of the soul unsatisfied. The piano concerto by Henry Holden Huss, of Manhattan, gloriously performed by Miss Adele Aus der Ohe, in a way compensated for the long journey, the foul air and the other discomforts of the night.

The concerto dedicated to Miss Aus der Ohe was performed by the composer at a concert by the New York Philharmonic, December, 1900. He also played it with the Cincinnati Orchestra in 1899, and with the Pittsburgh Orchestra, January, 1902. The author of an elaborate musical work has declared that the Huss composition is the best piano concerto written by an American composer. When the composer played the composition with the New York Philharmonic three years ago THE MUSICAL COURIER published an analysis. All musicians like the work and find in it the things that are original and beautiful.

No praise is adequate to describe the musicianship of Miss Aus der Ohe. At the piano she effaces all thought of sex, for she plays, first, last and all the time, like an artist of the first rank, which she is. It is the men who lead the applause when Miss Aus der Ohe plays. The men know why they admire the sterling artist. Her attack, touch, phrasing, command of the instrument, combined in a rarely beautiful performance on this occasion. Mr. Huss, the composer, witnessed her triumph from a seat in the gallery.

The native warmth was lacking in the performance of the part from Smetana's Symphonic Poem. The Brahms Academic Overture went better, but that is another story.



Program presented at the matinee Saturday afternoon by the Brooklyn Arion at the Arion club house:

Allemande	Franz Ries
Andante	Franz Ries
Introduzione Gavotte.....	Franz Ries
Mr. and Mrs. Louis Mollenhauer.	
Ja, Du bist elend.....	Von Fielitz
Das ist ein Brausen und Heulen.....	R. Frant
Kornblumen.....	R. Strauss
Adolf Dahm-Petersen.	
Prelude, op. 28, No. 6.....	Chopin
Etude, op. 10, No. 12.....	Chopin
Waltz Brillante.....	Chopin
Katherine M. Jaggi.	
Mozart Melodrama.....	Kugler
Mrs. Marie Mattfeld.	
Fantaisie	Leonard
Louis Mollenhauer.	
Träume.....	Edward Grieg
Ein Sommertag.....	Kjerulf
O heller Tag.....	Tschaikowsky
Adolf Dahm-Petersen.	
Gretchen am Spinnrade.....	Schubert-Liszt
Tarantella.....	Nicolaus Rubinstein
Miss Katherine M. Jaggi.	

The first concert by the Brooklyn Apollo Club was given under difficulties at Association Hall, Tuesday evening, December 8. Mrs. Maude Fenlon Bollmann, an excellent soprano from the West, and Miss Olive Mead, a gifted violinist from Boston, assisted the club, and their numbers redeemed the evening so far as music was concerned. As the club is a social organization the concert does not require criticism. The program is appended:

The Kerry Dance.....	Molloj
The Apollo Club.	
Polonaise	Laub
Miss Mead.	
German folksong, Dearest Farewell.....	H. Jung
Hungarian folksong, Down in Yonder Valley.....	Max Spicker
American folksong, My Old Kentucky Home.....	F. Van der Stucken
The Apollo Club.	
Spring Song.....	Wet
Song of Provence.....	Dell' Acqua
Aria, Magic Flute.....	Mozart
Mrs. Bollman.	
There Are Large, Eternal Fellows.....	Gow
Incidental solo by Dr. Eugene W. Marshall.	
The Apollo Club.	

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SCHUMANN-HEINK

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Duet, Serenade.....	Appel
Tenor, Fred G. Rover; bass, Livingston Chapman.	
Accompanied by the club.	
Adagio (from Concerto in D).....	Vieuxtemps
Moto Perpetuum (from violin Suite).....	Ries
Miss Mead.	
Slowly, Horses, Slow.....	Mallinson
Lullaby.....	Old Welsh
Cavalier Song.....	Allitsen
Hugh Williams.	
Accompanied by Arthur Rowe Pollock.	
Summer Lullaby.....	Gibson
The Spider and the Fly.....	Caldicott
The Apollo Club.	
Gondoliers Duet.....	Henschel
Mrs. Bollman and Mr. Williams.	
The Sea Hath Its Pearls.....	West
The Apollo Club.	

Wednesday evening Mrs. Shanna Cumming sang Brünnhilde's "Immolation" at the Wagner lecture by Walter Damrosch, before the Brooklyn Institute at Association Hall. Mrs. Cumming sang beautifully, revealing a dramatic voice and the temperament that so many American singers lack.

The concert by the Carl Venth Trio at Wissner Hall, Monday evening, December 7, was worth a more extended criticism than can be given this time. Mr. Venth and his associates performed in good style trios by Gade and Scharwenka, both charming works. The one by Scharwenka, op. 100, is a remarkable work. Hermann Dietmann assisted in singing songs by Mr. Venth, Grieg and Tschaikowsky.

The Laurier Musical Club met at the residence of Mrs. Henry Smock Boice, 127 McDonough street. Wednesday evening, December 9. The program was:

Duet for equal voices, Over the Heather.....	Moir
Miss Susan S. Boice and Mrs. Lucie Boice Wood.	
Piano solo, Prelude.....	Rachmaninoff
Miss May Thornton McDermott.	
Soprano solo (with violin obligato), Ave Maria.....	Gounod
Miss Carolyn C. At Lee.	
Contralto solo, My Desire.....	Nevin
Miss Emma Williams.	
Violin solo—	
Adoration.....	Borowski
Spanish Dance.....	Rehfeld
Carl H. Tolleson.	
Baritone solo, O Dry Those Tears.....	Del Riego
Porter F. At Lee.	
Soprano solo, Elsa's Dream (Lohengrin).....	Wagner
Mrs. Lucie Boice Wood.	
Piano solo—	
Ständchen.....	Strauss-Beach
Valse, op. 69.....	Chopin
Mrs. McDermott.	
Contralto solo—	
The Rose.....	Noel Johnson
The River and the Sea.....	Noel Johnson
Miss Williams.	
Violin solo—	
Souvenir (MS.).....	Joseph Henius
(Dedicated to Mr. Tolleson.)	
Mazurka.....	Mlynarski
Mr. Tolleson.	
Baritone solo—	
Thou're Like Unto a Flower.....	Schumann
Mistress Mine.....	Walter Strong Edwards
Mr. At Lee.	

Friday night, December 18, the Brooklyn Oratorio Club will sing "The Messiah" at the Baptist Temple. The soloists will be Mrs. Shanna Cumming, soprano; Miss May

Walters, contralto; George Hamlin, tenor; Herbert Witherspoon, basso.

COLUMBUS, OHIO.

COLUMBUS, Ohio, December 9, 1903.

THE week of music opened Monday night with a lecture recital by Arthur Farwell in Y. M. C. A. Auditorium on "Music and Myth" of the American Indian and its relation to American composition. It was a novel subject, handled in a masterly way, with piano illustrations showing the gradual development of some new American music from simple Indian folksongs.



Columbus is promised a song recital by Madame Schumann-Heink March 17. The great contralto comes under the auspices of the Women's Musical Club. The recital will be given in the Great Southern Theatre, and will be the most conspicuous social and musical event of the season.



The Orpheus Club gave a delightful concert to its associate members Friday night, singing a good program of chorus numbers that would be hard to surpass by any male club in the Middle West. This is the club's twenty-second season, and, though many of the members of today were charter members of the club twenty-two years ago, their voices are still true and sweet, their ensemble work well nigh flawless. José Marien, the first violinist of the Cincinnati Symphony Orchestra, was the out of town soloist, and there was considerable disappointment that he played no really big numbers, offering only the Svendsen Romance, Godard's "Canzonetta," Natchez's "Gypsy Dance" and that exquisite bit of melody Saint-Saëns' "Swan." Mr. Marien is an admirable player, his interpretations significant for delightful clarity, plasticity and finish. The only disappointment was that his smaller numbers, done so artistically, emphasized the grievance that he did not compliment his audience by giving some great work. Artists' concerts, including violinists', are all too rare in Columbus, and the music loving people want the best when they can get it. Miss Elizabeth Reimund, soprano, sang a group of five songs, opening with the cavatina "Bel Raggio," which was well done, her coloratura voice taking lightly and truly all the rapid work in trills and runs. Mr. Barrington, a member of the club, who is a local favorite, sang two well chosen songs. The accompaniments were in the capable hands of Miss Emma Ebling and Thomas S. Callis.



The Women's Musical Club program for Wednesday, December 9, is full of interesting numbers, and presents two new members in solo work, Miss Emily McCallip, pianist, and Mrs. J. F. Pletsch, soprano, besides the club's string quartet, which makes its first bow to the associate members.



The choir of the Welsh Presbyterian Church, which consists of about sixty-five members, will give on Decem-

ber 17 "The Last Judgment," by Spohr. Mrs. Felix V. Riviere will sing the soprano solos, Miss Anna Fornaff the alto solos, Cecil Fanning, baritone, and Heber Richards, of Ada, Ohio, will sing the tenor parts.



The ladies of the First and Second Districts of the First Congregational Church will give a musical tea at Mrs. F. W. Schumacher's, 750 East Broad street, Monday, December 7, at 3 o'clock. The program includes Mr. and Mrs. Amor Sharp, Mrs. Weber and Miss Krauss.

ELLA MAY SMITH.

Lecture on "Parsifal."

M. AND MRS. GUSTAV L. BECKER repeated their illustrated lecture on "Parsifal" on Saturday afternoon, at 138 Fifth avenue, where Mr. Becker teaches on Tuesdays and Fridays. This was the first of the lecture musicales to be given outside of Mr. Becker's home studio, 1 West 104th street, where the rest of the series will be held as usual. The rooms were filled to overflowing with an appreciative and enthusiastic audience. An introductory program was given by three of Mr. Becker's piano pupils, assisted by Carlos N. Sanchez, who sang songs by Tosti and MacDowell delightfully. Miss Ruth Wright played "Kammenoi Ostrow," No. 22; Mrs. Max Jacob Grieg's "Carnaval" and Miss Estelle Dielman the well known Rachmaninoff Prelude and a promising composition of her own. Mrs. Becker's lecture followed the general lines of the one given by her last month at these musicales, beginning with personal recollections of Bayreuth; it described the action of the music drama with special bearing on the ethical problems involved. But as must be the case when a lecture is given entirely without notes, the manner of its presentation varied so much from the last time as to make it almost a new production, though as vivid and interesting as before. Mr. Becker's illustrations at the piano were well chosen and sympathetically played, while Miss Dora Valeska added much to the effect by her playing with Mr. Becker of the "Good Friday Spell," arranged for violin and piano.

It was announced that the next musical, which would be held at the usual place, would be in the form of a piano recital by Mr. Becker.

The Babcock-Buck Musicales.

THE first of the Babcock-Buck musicales was held at their studios, Carnegie Hall, Sunday, December 6. The usual distinguished society was seen there, and a delightful afternoon of music was heard. Mrs. Babcock always makes the most charming of hostesses, and Mr. Buck's numbers are sure to give something new. Among the artist friends who favored the guests were Miss Frances Mare, late of "Babes in Toyland," who sang very charmingly the soprano aria from "Tosca" and an old English song. Arthur Philips' exceptionally good baritone voice was heard at its best. Dezo Nemes' artistic violin playing completed a most attractive program.

Among the guests were: The Marquis de Trabadelo, Madame Nuola, Madame Shotwell-Piper, Marquis de Almonte, Mr. and Mrs. Dudley Buck, Miss Collamore, Mrs. Collamore Partridge, and others.

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Middle West—December.
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BOSTON, Mass., December 12, 1903.

MISS ADAH HUSSEY has had what may be called a perfect rush of engagements thus far this season, and the bookings for the future show no decrease in quantity. Miss Hussey has a voice of beautiful quality, and her singing is always characterized by artistic intelligence. Few of the young singers have had so unqualified a success as Miss Hussey, a success that is not confined to New England but extends in wide directions.

On December 2 Miss Hussey sang in the "Damnation of Faust," and it was she who sang the heavenly voice behind the scenes on Wednesday night at the notable presentation.

At Gloucester on October 25 she was one of the soloists, and at Portsmouth, N. H., she gave a very successful recital that called forth compliments and high praise from the musical people of that city. Her program was admirably made and suited to her voice, beginning as it did with "He Is Kind, He Is Good," Massenet, and ending with seven "Nonsense Rhymes" in manuscript by Margaret Lang.

November 30 Miss Hussey sang at the Scots charitable celebration of St. Andrew's night at Young's Hotel; December 6, "Stabat Mater" in Newton; December 9, "Faust," with Anita Rio, Gwilym Miles and Martin, under Jules Jordan, of Providence, R. I.; December 10, "Golden Legend," with the Nashua Oratorio Society, and for the remainder of the month her engagements include December 15, "The Messiah," with same soloists as in "Faust," under Jules Jordan, of Providence; December 18, solo part in Bach Chorale, with Choral Art Society, at Jordan Hall, Boston, and December 31 in Pawtucket.

On November 19 Miss Hussey sang Miss Lang's "Nonsense Rhymes" for the Cecilia, Mr. Lang accompanying her.

One of Miss Clara Munger's younger pupils is taking a few engagements this season for public singing; she is a talented girl, who promises to go far in her profession; a careful and conscientious student, whose progress from year to year has been of much interest. But this year Miss Viola Davenport has accepted some engagements, of which the following is a partial list: November 17, Gloucester; December 3 at Mrs. Latham's; December 17, Waltham; January 6, Trio Club, Newton, and January 28, Newton.

Madame Birdsall-Strong will give a series of pupils' recitals at her studio this winter, the first one to take place during the holidays.

Madame Strong has a number of fine voices among her class, and several of her pupils occupy positions in churches, where they have done excellent work. Miss Elizabeth Smith has a church position in Athol, and recently sang at a recital in that town. She was well received and will undoubtedly be heard there again in the course of the season.

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FRIEDA

SIEMENS

Chloe,' Sterndale Bennett; 'Violets,' Cornelius; 'Sweetheart,' Chadwick; 'L'heure Exquise,' Holmès; 'Where Love Has Passed,' Chaminade; 'La Belle du Roi,' Holmès; 'Ah, Love But a Day,' Mrs. Beach; 'Pretty Little Butterfly,' Johnson, and 'The Year's at the Spring,' Mrs. Beach.

A third piano recital by Harold Bauer is announced for Saturday afternoon, January 2, in Steinert Hall.

Jacques Hoffman, violinist of the Boston Symphony Orchestra, assisted Miss Olive Rogers in a recent concert at Salem.

Giuseppe A. Randegger's piano recital has been finally set for Tuesday afternoon, January 26, in Steinert Hall.

The date of the third concert in aid of the pension fund of the Boston Orchestra has been advanced one week, and the season, which will take place in Jordan Hall on December 27. Madame Melba will appear as soloist.

Pupils of Miss Mary A. Stowell, pianist, will give a recital on Monday in her studio at the Oxford. The program contains concertos by Beethoven and Mendelssohn, and etudes by Rubinstein, Debussy, MacDowell and others.

The second concert by the Arbos String Quartet will be given at Jordan Hall on Monday evening, December 21.

The program of the Choral Art Society's first concert of the season, which will take place in Jordan Hall on December 18, is as follows: Lotti's "Crucifixus" in eight parts, Vittoria's "O Quam Gloriosum," Corsi's "Adoramus te," Palestrina's "Assumpta est Maria," Bach's cantata "Gottes Zeit," called the "Actus Tragicus;" Marenzio's "So Saith My Fair Licoris," Gibbons' "The Silver Swan," Ravenscroft's "In the Merry Spring," Gabriel Fauré's "Madrigal," Gericke's "Chorus of Homage," and d'Indy's "La Chevauchée du Cid." There will be an orchestra assisting, and the cantata will require also soloists and organ. The number by Vincent d'Indy includes a baritone solo.

Maurice Kaufman will make his first bow before a Boston audience next Thursday afternoon in Steinert Hall. The program which he will play is as follows: Concerto, A major, in one movement, Saint-Saëns; Romance, G major, Beethoven; Romance, Chopin-Wilhelmi; Adagio, Boccherini; Passacaglia, Handel-Thomson; "Le Fleurie, ou la Tendre Nanette," Couperin; "Sarabande et Tambourin," Leclair; Romance, Gaos; Melodie, Tschaikowsky; Mazurka, Zarzyczyki.

The program for the Christmas concert by Miss Gladys Perkins Fogg, soprano, assisted by Wilhelm Heinrich, tenor, and Milo E. Benedict, pianist, at Potter Hall, Thursday evening, December 17, includes the Christmas cycle of Peter Cornelius, with chorale accompaniment—Bach's "O Jesulein Süss"; an old Irish melody, "Come, Buy My Nice

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Fresh Holly," Gounod's "Nazareth," Brahms' "Thus We Will Wander" duet, and Augusto Rotoli's "Glory to God." Several songs by Chaminade, Dresel, Grieg, Meyerbeer and Delibes will be sung by Miss Fogg. She will also sing a little song, "Under the Rose," written for her by her fiancé, Milo Benedict, a pianist, who enjoys the distinction of having studied with Liszt. Mr. Benedict will play several Handel and Schumann numbers at this concert, as well as an étude of his own that has attracted much attention.



The third concert of the season by the Chromatic Club will be given in Chipman Hall, December 18. The assisting artists will be Mrs. L. M. Bartlett, soprano; Miss Adelaide Griggs, contralto, and Mrs. M. L. Longley, pianist.



The Verdi Orchestral Club will give its first concert in a series of three in Jordan Hall, Huntington avenue, on Tuesday evening, December 29. J. M. Flockton is the director, and Miss Adelaide Griggs, contralto, and Mrs. Dodge, organist, will be the assisting artists.



The New Bedford Orchestral Club, Edgar A. Barrell conductor, gave its first concert this, its fifth, season in Odd Fellows' Hall, New Bedford, on Thursday evening. The program consisted of compositions by Beethoven, Strauss, Grieg, Haydn, Ritter and others.



The Dorchester Choral Society will give its tenth concert on Wednesday evening, December 16. The soprano solos in "Rebekah" and "The King's Daughter" will be sung by Miss L. Louise Clark.



Music for the week includes:

Tuesday—A musical dramatic presentation of scenes from the song of "Hiawatha," at the Tuileries, at 4 o'clock under the direction and management of Mrs. George Greene.

Wednesday—Steinert Hall, 8 p. m., Aeolian, Orchestrelle and Pianola recital. Miss Lucie Tucker, contralto.

Thursday—Steinert Hall, 3 p. m., Maurice Kaufman's first violin recital in Boston. Potter Hall, 8:15 p. m., concert by Miss Gladys Perkins Fogg, soprano; Wilhelm Heinrich, tenor; Milo E. Benedict, pianist.

Friday—Symphony Hall, 2:30 p. m., eighth public rehearsal of the Boston Symphony Orchestra. Jordan Hall, 8:15 p. m., first concert of the Choral Art Society. Wallace Goodrich, conductor.

Saturday—Symphony Hall, 8 p. m., eighth concert of the Symphony Orchestra.

William Harper's Success.

WILLIAM HARPER, the basso, in his recent recital in Newark, N. J., achieved a splendid success. The local newspapers devoted much space to the event and gave the singer excellent notices. Here is an excerpt from a column article in the Newark Evening News:

GIFTED BASSO APPLAUDED FOR FINE WORK IN SONG RECITAL.

Mr. Harper has a noble voice under admirable control, and in addition what so many singers lack—brains and heart. His facile technic, his grace in vocalization and his easy control of breath enabled him to deliver the long cadenzas and other florid embellishments of Handel's air with surprising fluency and finish, while his ability in modulating his tones permitted him to create very delicate and charming effects in the Page's Song from Verdi's opera, "Falstaff." His intelligence in applying his musicianship to the interpretation of the lieder by Bach, Schubert, Holändler, Strauss and Löwe secured results that were very gratifying.

—

Mme. von Klenner.

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to American composers, the second to Bach and Handel, the third to British composers, the fourth to French composers and the final one to Wagner.

THE RUBINSTEIN CLUB CONCERT.

IT was plain to see that the members of the Rubinstein Club and the subscribers to their concerts were not wholly pleased with the change from the Waldorf-Astoria to Mendelssohn Hall. A shrunken exchequer made the change necessary. As a place to hear music Mendelssohn Hall is a thousand times better than the huge inn at Fifth avenue, Thirty-third and Thirty-fourth streets. But the concerts by the club are semi-social affairs. The members want to show their gowns, and why not when some of them are really pretty? Then, the intermission of twenty minutes between the first and second parts of the program, what is that for but to allow for conversation and social intercourse.

At the first concert of this the seventeenth season the ushers had their own troubles. The cast iron rule about removing hats was disregarded right and left. The gentlemanly ushers were helpless in the face of several hundred determined women.

Artistically, the concert was not up to the standard. The club was weak in sopranos, an unusual situation when sopranos are as numerous as roses in June. Some of the best voices in the club were conspicuous by their absence. Almost every number was an arrangement of songs written for solo voice or instrument. Thus, the audience heard Paderewski's "Antique" Menuet worked over into a chorus by J. C. Macy, with words by the adapter. The club sang "Song at Sunrise," by Manney, and some of the unusual arrangements were Grieg's "Solveig's Lied," Dr. Arne's "Lass with the Delicate Air," "The Gap in the Hedge," by Barnard, and Gounod's "Nazareth," by Gilchrist. The Gounod-Gilchrist number was sung to organ accompaniment, and was on the whole the best of the transcriptions. The club also sang a setting by Rogers of "Bobbie" Burns' "Red, Red Rose," "Behind the Lattice," by Chadwick, and "The Rose in the Garden," by Neidlinger. Incidental solos were sung by Mrs. Fechner, Miss Louise Richards, Mrs. Kavanagh and Miss Lund. Miss Richards captured the honors and deserved them for her lovely obligato in the Grieg song.

Miss Corinne Welsh, a member of the club, appeared as a soloist. She has a good contralto voice and sang "Mädchenlied," by Hildach; "Honeysuckle," by Chadwick, and as an encore, "You and I," by William R. Chapman, conductor of the club.

The club was assisted by Maurice Kaufman, the talented violinist, and Frederick W. Wallis, baritone. Mr. Kaufman showed his skill in all his solos and played brilliantly the "Sarabande et Tambourin," by Le Clair; a Mazurka, by Zarzycki; a Chopin Nocturne, arranged by Wilhelmj, and two of Brahms' Hungarian Dances, arranged by Joachim, and an encore. Mrs. Florence Brown Shepard, the club accompanist, played for Mr. Kaufman. Mr. Wallis has an agreeable voice, but his style is not sufficiently robust to warrant him in attempting "An Jenem Tag" ("Hans Heiling"), by Marschner, or Herman Hans Wetzler's "Killiekranke." The singer made a better impression in songs by Hahn. Mrs. Beach and Rogers. Harold S. Briggs accompanied for Mr. Wallis.

February 4 is the date of the next concert.

Mrs. Fannie Bloomfield Zeisler.

ON Monday night Madame Zeisler gave a recital in Savannah; tonight she plays in Chattanooga, Friday and Saturday she plays in Pittsburgh, and on December 21 in Grand Rapids, Mich.

—MISS—

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Third Wetzler Concert.

Harold Bauer Makes a Successful Debut in Beethoven's "Emperor" Concerto.



Carnegie Hall, Tuesday Evening, December 8, 1903.
PROGRAM.

Suite in E flat.....Bach
(Orchestrated by H. H. Wetzler.)
Concerto in E flat, for piano.....Beethoven
Symphony No. 1, C minor.....Brahms

HERE is today before the public no musician more serious in purpose and more legitimate in endeavor than Hermann Hans Wetzler. A study of the programs presented at his concerts since their beginning last year reveals Wetzler as a conductor with an all embracing repertory, and with musical leanings as dignified as they are catholic. He has shown an honest reverence for the classics, but also he has exhibited a marked sympathy for progress. The artistic complexion of his programs found reflection in Hermann Hans Wetzler's conducting. With every beat of his baton he strove to bring home to his hearers and to his musicians the minutest meanings of the music. If he did not always succeed as well as he wished, the fault lay sometimes with the players and sometimes with the audience. Wetzler himself never was lacking in either earnestness or ardor. His readings were not the haphazard inspiration of the moment. Some leaders conduct almost solely by ear. Not so Wetzler. His study of a score is primarily cerebral, and once completed, aural rehearsals serve mainly to adjust dynamics and to transmit to the orchestra his own mental impressions. Always Wetzler's interpretations are sane, and almost always conservative. They are never careless, and that is why, to the professional faultfinders, they often sound new. Wetzler takes nothing for granted, not even in the most familiar scores. He makes a laborious examination of each separate instrumental part, and analyzes its relation to the whole. The result is that he often discovers details which have long been lost by default, and which sound unusual and even "revolutionary" to those persons who know the standard symphonies, not from actual study but merely by ear. All of Wetzler's readings are full of such scrupulous nuances, sometimes too subtle to be heard by any but the understanding—and there are perilously few of that kind—and again so loudly literal that he sounds a note of newness even to the superficial dullard who sleeps at concerts and writes his dreams for the morning papers.

At his third concert the evidences were plentiful of Wetzler's ripe musicianship and punctiliousness in reading. From the very opening of the Brahms Symphony—that marvelous organpoint with its suppressed ardor—to the big, brass-throated chorale at the end, the conductor gave an exposition clear, forceful and convincing. The development section of the first movement especially was spun with exceptional precision, and play and counterplay of theme stood revealed in all the transparency that conductors generally intend but seldom accomplish. The allegretto, with its characteristic droning theme, was another notable feature of the performance. The finale, usually called an allegro, is marked by Brahms himself "allegro non troppo." Wetzler took his cue from that direction, and proclaimed the familiar theme in very ample fashion and an iota more slowly than is customary. The effect was most grateful, for the character of the melody bears broad announcement. Of course, a strong contrast was at once possible, and Brahms' other motto for the movement, "con brio," could be heeded with faithfulness and with enthusiasm. The whole symphony made a profound impression and brought the conductor a well deserved tribute of applause.

Of course there were technical imperfections in the actual playing of the orchestra. It has been explained often in these columns why New York symphonic bodies

cannot achieve an absolutely perfect performance. The Wetzler Orchestra is no exception to the rule. Its leader has had to contend against horrific obstacles, and the results achieved are much more than commendable. But it was not with the players that this review concerns itself today; rather the endeavor was to accomplish a study of the man Wetzler. As we judge some pianists without regard to their technic, so must we measure some leaders minus the handicap entailed by an orchestra none too willing.

The Bach-Wetzler arrangement of the E flat Suite was heard in this city some two years ago, and found general favor at that time. The work has been transcribed with a careful and conscientious hand, and by a fine sensed musician, who knows his orchestra and his Bach. The only weak spot would appear to be at the beginning of the adagio, where the violin solo might have been clothed in scantier orchestral garb. The finale is effectively scored and brought the work to a joyous and resounding close. The audience enjoyed Bach in his modern dress.

Harold Bauer completed the famous trinity of B's by playing Beethoven's "Emperor" Concerto, a superb piece of music, but not an entirely satisfactory one for the piano. Bauer is a player who belongs to the highest artistic caste. He is first a musician and then a virtuoso, and this order of things it is which gives him rank above the majority of pianists. Gifted with a technical equipment that allows him to devote his undivided attention to the musical matter in hand, Bauer is able to lend his performance an atmosphere of complete homogeneity. He does not play against the orchestra but with the orchestra. This was well illustrated in the numerous arpeggios and other decorative passages of the first and third movements. For mere pianists it is often difficult to differentiate in the "Emperor" Concerto between the thematic material and the minor substance. Bauer was not hampered, however, by the closely trellised solo voice, and he expounded it with art and with distinction. He does not believe in violent tonal or color contrasts, and in consequence his scale of dynamics is pitched in a mode most grateful to the ear and most refined in its effect. The adagio was a gem of pure piano touch and exquisite pedaling. Another virtue all too rarely encountered on the concert stage is Bauer's firm sense of rhythm. As Wetzler also possesses this added grace, the ensemble in the Beethoven Concerto could hardly have been improved upon. Although recalled half a dozen times or so, Bauer steadfastly refused to play an encore, and only the removal of the piano finally quieted the insistence of his admirers.

Success of Frederick Wallis.

THE singing of Frederick Wallis at the first private concert of the Rubinstein Club at Mendelssohn Hall on Thursday evening last was a distinct feature and is worthy of more than ordinary mention. Mr. Wallis (who is a native of Kansas City, and is spending his second season in New York) is one of Francis Fischer Powers' artist pupils. His voice is a rich, high baritone of peculiar charm, and this, coupled with a splendid vocal technic, was responsible for his great success on this occasion. Kansas City may well be proud of this young man, as he is destined to great things in the world of music.

Subjoined we print the numbers which he rendered and for which he earned many recalls:

An Jenem Tag (Hans Heiling).....Hans Marschner
L'Heure Exquise.....Reinhold Hahn
Es Schrie ein Vogel.....Christian Singing
Killiekrankie.....Herman H. Wetzler
O Were My Love Yon Lilac Fair.....Mrs. H. H. Beach
Cavalier Song.....James H. Rogers

NEW ORLEANS.

NEW ORLEANS, December 10, 1903.
MISS EUGENIE WEHRMANN, who has been studying piano in Paris for several years, gives a recital here on Monday evening, December 14, at the Athenaeum. She will play the following program unassisted: Sonata, op. 78, Beethoven, Adagio Cantabile, Allegro ma non troppo, Allegro vivace; a group of Chopin numbers, Etude, op. 25, No. 11; Prelude, op. 28, No. 15; Polonaise, op. 53, "Carnival de Vienne," Schumann; a group of Moszkowski pieces, Etude, No. 2; "Caprice Espagnol," op. 37; Scherzo Valse, op. 40. Miss Wehrmann, who is still in her teens, expects to do concert work, and her many friends wish her success.

The directors of the Choral Symphony Society have given up the idea of a winter concert on account of the impossibility of getting the usual orchestra, for reasons mentioned before. They are still hard at work, however, on the program for the spring festival, though they are not yet on a firm financial basis, which seems to be a prevailing condition all over the country. When music is put upon a solid educational basis, like the languages and sciences, as it should be, then the fearful pressure will be removed from the shoulders of the few conscientious musicians who are striving against odds to create a musical atmosphere. As the case stands now anyone who knows a few scales and chords and can play or sing a little is privileged to impart that little to pupils, who in turn impart it in decreased ratio, and so on in an endless chain of disgusting and satisfied mediocrity. But one branch of musical learning is protected in this country—the sight singing in the public schools—but, alas! they are not turning out as good work as they should, considering the money spent on the work; few of the teachers are musical, and, more serious still, few of those who are musical understand how to deal with that most delicate mechanism, a child's voice, and the results are often apparent. Many children cannot sing higher or lower than certain points without serious damage, but they are obliged to do it. Still on this comparatively protected branch of musical learning the country can afford to base some hopes, for it is yearly improving.

Mark Kaiser's pupils' orchestra began its rehearsals on last Friday night at the residence of Harry Howard, St. Charles avenue, who is a musical enthusiast and one of those encouragers without whom the profession would be very lonely indeed.

The professional string quartet—Mr. Kaiser, first violin; Henry Wehrmann, viola; René Salomon, second; J. Watt, cello—is soon to begin rehearsals for their annual subscription concerts. The St. Cecilia Choral Society, organized and conducted by Victor Despommier, which is an amalgamation of some of the best choir singers in the city, has also begun its practice work for a prospective public appearance.

Mr. Schrenk has been rehearsing an orchestra, consisting of his pupils, for some time with a view also to giving a future concert, so New Orleans is not entirely stagnant, save in a dearth of artists' concerts and recitals, which is reduced to starvation point. Some of the artists booked for here do not come. The cultivation of a taste for instrumental music needs a great big boost of some kind.

Since November 10 the French Opera Company has staged nineteen operas and two comedies, which is an extremely good record, considering the size of the company and the short time they have been together. It shows also the French adaptability to circumstances. For all one could observe it is as though they had all been brought up on the one stage. They are more successful, however, with the cantilena style of the Italian and French schools. In "Cavalleria Rusticana" and "I Pagliacci," which formed a double bill Saturday evening, November 28, they were not so much at home, particularly the chorus; but then I never saw a company comfortable in "Cavalleria"; they usually sing it with eyes glued on the conductor and trust to luck



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for the pitch. That is one little piece that any chorus stakes its reputation upon and loses almost every time. The French Opera chorus does not get much encouragement, though its work is conscientious and very good as opera choruses go; the male voices do especially well and carry out the intentions of the scores. Among the soloists there is a very sloppy way of singing recitative prevalent; sometimes it is almost impromptu or sounds so; this is such an important part of the operatic score that it seems an impertinence not to sing it carefully and clearly. The troupe did more careful and artistic work during the first two weeks of its engagement than it is doing now, and it must be acknowledged that the audiences are responsible for the lapses, though it is difficult to understand how an artist can afford to cater to a few vitiated tastes. To always scream and bawl every high note, whether or no the sense calls for stress, just because it is the only way to rouse a clamor for an encore, is not just the way to establish the reputation of an artist, and few people who do not sing themselves know how difficult it is to take a high note smoothly and without effort, mezzo forte or piano; anyone who has a voice can scream, and it does not call for or deserve special commendation. A singer is entitled to honor for high or low range only as it is artistically used. The company in the last two weeks have given "La Favorita," "Cavalleria Rusticana" and "Pagliacci," "Il Trovatore," a fine representation of "Aida," with superb stage setting and six real trumpeters; "Lakmé," "L'Africaine," and "Rigoletto." The members of the troupe who belong to the comic opera gave "La Mascotte" and "La Fille de Madame Angot" and two comedies. Marcelle Olivier, the first comedienne, is a fine artist in her line, and never overdoes her part. Mlle. Dantes, who appeared as La Fille in "La Fille de Madame Angot," showed herself capable of fine comedy, as well as being able to sing very well indeed the page's song in "Les Huguenots." She has also a very pretty face and fine stage appearance, which count for so much with these romantic audiences that, no matter how well one can sing, if he or she is not handsome and imposing they do not keep their displeasure to themselves.

Mile. Guinchan is the hardest worked singer of all, and very capable. Her earnestness, lack of self consciousness, familiarity with her most difficult roles, and fidelity to the score have won her many friends. She has a slight tremolo and is rather careless of her intonation in recitative, but aside from this she seems to be actuated by a desire to be true to her art and interesting to the public also.

Madame Gianoli gave a superb representation of Azucena in "Il Trovatore," powerful, full of fire, yet self contained. Her voice and personality grow in popularity at each appearance, and her work shows a careful husbanding of her resources and a disinclination to be influenced by anything but her own conceptions, and this attribute, may it be said, always wins approbation in the long run. Her voice has many mezzo soprano qualities and has not a striking low register, and she is the only singer in the troupe registered as contralto, though there are many mezzo sopranis. She is at her best in parts like Azucena and Carmen.

M. Ayrot, who carried the part of Manrico, reached, or rather bombarded, high D, which, of course, brought down the house. His strenuous efforts emphasized the evidence that there are many things which he is doubtless aiming to learn about singing. M. Layolle, the baritone, who was

Count di Luna, has a very beautiful, powerful, even voice, which he handles very well without forcing it; but he poses just a little too much and gives out too little of himself.

It is always a pleasure to hear M. and Mme. Mikaelly together; she has not the caressing warmth and honey-sweetness in her voice that distinguish her husband, and is rather self conscious, but her voice is well trained after a rather difficult method and her coloratura is clear and true. Her rendition of the Bell Song in "Lakmé" was a genuine pleasure to hear.

The orchestra has a rather tired way of playing and does not always follow M. Lagye's beat or keep together, but he is perched so high above them that it must be a difficult feat to keep an eye on him. The brasses are overpowering at times, completely drowning the voices of the singers. There is good material in the orchestra and occasionally, as in the overture to "Lakmé," they do very good work, but it might be much better. With three trombones, three French horns and two cornets among thirty-five instruments they are always in evidence.

MARY E. DUNAVON.

MONTREAL.

MONTRÉAL, December 12, 1903.

DAVID BISPHAM'S song recital, which took place on Tuesday evening last, in the Windsor Hall, was the first musical event I attended since Thibaud's violinistic exhibition in the Carnegie Hall on the 20th of last month which gave me a keen joy. Mr. Bispham had the assistance of Maurice Kaufman, violinist, and the program, which was a most interesting one, was as follows:

Fantaisie (Faust).....	Wieniawski
Nasce al Bosco, from Ezio.....	Handel
Caro Mio Ben.....	Giordani
(Arranged by Papini.)	
The Monk.....	Meyerbeer
	David Bispham.
Nocturne.....	Chopin-Wilhelmi
Mazurka.....	Zarzycke
	Maurice Kaufman.
Auch Klein Dinge (Italienisches Liederbuch).....	H. Wolf (1860)
Ein Ständchen Euch zu Bringen (Italienisches Liederbuch).....	H. Wolf (1860)
Auf Dem Gruenen Balkon (Spanisches Liederbuch).....	H. Wolf (1860)
Heimliche Aforderung.....	R. Strauss
Nachtgang.....	R. Strauss
Breit Ueber Mein Haupt.....	R. Strauss
Cäcilie.....	R. Strauss
Andante and Finale, from Concerto.....	Mendelssohn
Sonnet (Tennyson).....	Max Heinrich
Pirate's Song (R. L. Stevenson).....	Henry F. Gilbert
Auf Wiederschen (Lowell).....	Max Bendix
Lady Moon.....	Arthur Bruhns
	David Bispham.

Mr. Bispham is no stranger to a Montreal audience. He gained his popularity not through the press agent, but through his artistic merits, for he undoubtedly is a vocalist of high attainment, and being in the prime of his career one naturally cannot expect but an artistic result. His style of delivery of the entire program was marked by distinction, and his interpretation combined imagination, meaning and poetic conception. Hugo Wolf's songs which he introduced in his program were a novelty here, and were received with every mark of appreciation by a large

and most fashionable audience. The audience demanded encores, and Mr. Bispham only responded with one encore, which was a song by Richard Strauss. Mr. Kaufman, whom I heard at his débüt in New York, had far greater advantage to display his ability than he did at his appearance in New York, for the Carnegie Hall is by no means a place for violin recitals, and Mr. Kaufman made a most favorable impression. His best number, perhaps, was the two movements from the concerto, in which he displayed a healthy, clear, musical tone, faultless technic, and absolute purity of intonation. The Nocturne, from Chopin, was emotional, the audience insisting upon an encore, and he responded with a Hungarian Dance, and was called out several times by the audience. The audience, as I said above, was large, fashionable and enthusiastic, and was managed by Miss Ida Moylan. The next recital under her management will be January 12. The artists will be Mme. Katharine Fisk, contralto; Kelley Cole, tenor, and Miss Ethel Cave, pianist.

I must not forget the pianist, Mr. Smith, who came with Mr. Bispham to play the accompaniment and proved himself a very capable accompanist.

E. E. Renaud, our talented pianist, played this week at the Canadian Institute in Ottawa, and scored a pronounced success. His Excellency Lord Minto, the Governor General of Canada, and Lady Minto were among the audience. Mr. Renaud may play this season at the Rideau Hall before their excellencies.

HARRY B. COHN.

Mrs. Henry Smock Boice's Musicales.

AN interesting and largely attended musical "at home" was given last Saturday by the well known vocal teacher Mrs. Henry Smock Boice and the piano teacher Miss May Edwards. A number of professional pupils of Mrs. Boice sang. Among them were Porter At Lee, Miss Carolyn C. At Lee, Miss Lucy Boice Wood, Miss Ray H. Stillman, Miss Susan H. Eastman, Miss Elsie Sweeny and Miss Evelyn Chapman. They are all well known singers and need no comments, as they are constantly being heard in public.

Among the invited guests were Mme. Marie Luksch, Augustus Stanley Dean, the Misses Ratzer, Mrs. John Orr, Mrs. Storer-Brown, Mr. and Mrs. William Tompkins, Claude Maillard Griffith, Hollings Nuddindorf, Miss Elsie Ray Eddy, Miss Marie Beaumont Weber, Miss Bess Cheney, Mrs. Rathbone, Miss Foster, Mrs. E. D. Christian, Mrs. E. G. Jenkins, Mrs. William Yorke At Lee, Miss Lillie Kipling, Miss Wilcox, Dr. Cordoba, Miss Louise Fischer.

Oley Speaks in "The Messiah."

OLEY SPEAKS, the popular basso, is to sing in three "Messiah" performances during the next few weeks. December 20 he will sing at the Y. M. C. A.; December 21 at the annual performance in St. Thomas' Church, of which he is the base soloist, and January 4 at the Yonkers Choral Society.

Mr. Speaks has filled a large number of concert and private musical engagements during the past few weeks and has others booked for December and January. His voice is constantly growing more and more beautiful, and his artistic singing is making his services in greater demand every season.



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PHILADELPHIA, Pa., December 14, 1903.

IN the fifth concert of the Philadelphia Orchestra, given last Saturday evening, Director Fritz Scheel surpassed any previous effort. The program was one of distinction in all of its numbers, and the Philadelphia début of Jacques Thibaud was a triumph for that artist, the music critics of the city lauding him as one of the greatest masters of his instrument.

The Brahms Symphony No. 3, F major, op. 90, is a great favorite with the director, and he has given it as careful a study as that of any other symphony he has ever conducted. Naturally the rendering has rarely been equalled on the Academy stage, and certainly could hardly be excelled by any one of the great orchestras of this country or in Europe.

Thibaud appeared as the second number of the program, playing Mozart's Concerto for violin and orchestra, E flat major. He was liberally applauded when he made his first entry, and at the finish of his performance rarely has an instrumentalist received such an ovation from a delighted audience as was accorded the young Frenchman. His tone is singularly round, pure and noble; his bowing is vigorous without being rough in forte; in other words, he combines virility with feminine tenderness. To satisfy the delighted audience he responded to two encores, "The Deluge," by Saint-Saëns, and a gavotte from the unaccompanied G minor Sonata by Bach.

The last number on the program, the Tschaikowsky overture "Romeo et Juliette," was exquisitely rendered, and the music critics of the city credit Mr. Scheel and the members of his orchestra with having given the best concert in the history of the organization.

The sixth public rehearsal and the sixth Symphony concert will be given on Friday afternoon and Saturday evening of this week, and the soloist will be Herman Sanby, the first violoncellist of the orchestra. He will play a Tschaikowsky Theme and Variations for violoncello and orchestra. The other numbers on the program will be Dvorák's overture "In der Natur" and Goldmark's delightful "Rustic Wedding" symphony. This will be the last concert of the year in Philadelphia by the orchestra. A feast of Beethoven is promised for the opening of the year, and the program will be composed solely of Beethoven numbers.

The Manuscript Music Society, of Philadelphia, will hold its December concert in the Orpheus Club rooms on Wednesday evening of this week, when compositions of Sternberg, Goepf, Hahn, Matthews, Nason and Gilchrist will be performed.

The two "Parsifal" lectures given the past week at Witherspoon Hall by Mrs. Helen Rhodes were well at-

tended, and were very satisfactory. Mrs. Rhodes has given her subject careful study, has a pleasing way of presenting it, and the views that accompanied the lecture were satisfactory and afforded an opportunity to the many who have never visited Bayreuth of getting a closer view of this interesting musical shrine.

A large audience on last Friday evening attended the song recital of John F. Braun, tenor, at Griffith Hall, and a fine program was given. Mr. Braun was assisted by Mrs. Idalia Ide, soprano, and Isidore Luckstone, pianist.

The first of a series of afternoons devoted to the music of American composers will be given on Wednesday at the New Century Drawing Rooms. An introductory sketch of Edward A. MacDowell will be given by Dr. Gertrude A. Walker, chairman of the music committee, and a number of local singers will be heard.

The Euterpean Club, of Philadelphia, one of the leading amateur musical organizations, will give its first musicale on Thursday evening, December 17, at the Orpheus Club rooms. Solos will be rendered by Miss Mary Thompson, Mrs. Albert M. Rihl, Jr., Miss Elizabeth Pattee, Mrs. Dumont, Mrs. Hindemyer. The club will also have the assistance of Johan Gralle and Alfred Kastner, violin and harp soloists, and Louis Koemmenich, musical director of the club, will be at the piano.

The Philadelphia Orchestra will give a series of People's Concerts, under the auspices of the Civic Club, in many parts of the city among the poor residents, and the admission charged will be but 10 cents. The first of these concerts will be given at Labor Lyceum Hall, Second and Cambria streets, on Tuesday evening of this week. A popular class of music will be played. The program for this first concert is as follows:

Wedding March, Midsummer Night's Dream.....	Mendelssohn
Le Carnaval Romain.....	Berlioz
Dance of the Sylphs.....	G. Godfroid
Blue Danube Waltzes.....	J. Strauss
Scènes Neapolitaines.....	Massenet
Overture to William Tell.....	Rossini
Fantaisie Appassionata.....	Vieuxtemps
Invitation to the Dance.....	Weber
Das Waldvogel.....	Döppel
Tannhäuser Overture.....	Wagner

The Mendelssohn Club will give its first concert of the season at the Academy of Music on Thursday evening, December 17, with Mme. Suzanne Adams as the soloist.

The pupils of the Leefson-Hille Conservatory of Music gave their twenty-first concert at Griffith Hall, December 2. A lengthy though interesting program of twenty-eight numbers was given. An unusual feature of the recital was that

the entire program was given from memory and without the aid of printed music. The following pupils took part:

Miss Emma S. Vinter, Norman Eaches, Miss Gretta Grew, Miss Mary Austin, Miss Mary McElree, Miss G. Rovilla Fry, Harry Solomon, Miss Florence Smedley, Miss Jeanette Selig, Master Le Roy Pressman, Miss Helen Bucanan, Miss Berda Marks, Ross Corbin, Miss Edith Kremer, Miss Hortense Nelke, Miss Frederica Costa, Miss Charlotte Sessler, Miss Laura King, Miss Grace Graf, Buell G. Miller, Miss Margarite Hovey, Miss Dorothy Joine, J. W. F. Leman, Leon Nathans, Miss Claire Ring, Benjamin d'Amelio, Miss Isadore Cropsey, Miss Adele Zellner.

THE WOMAN'S STRING ORCHESTRA.

CARL V. LACHMUND, the conductor of the Women's String Orchestra, of New York, has accomplished notable results and has good reason for being proud of his achievements. His organization is unique. It fills a niche in the musical movement in New York which no other body of instrumentalists in the city could fill. Its popularity was again demonstrated last Friday night, when Mendelssohn Hall was packed with admirers of Conductor Lachmund and the talented young women who play so effectively under his baton.

This fine program was presented:

Serenade, op. 20 (first time in New York).....	E. Elgar
Largo, op. 9 (new), string orchestra and harp.....	E. Pilz
(Solo part by Mrs. Dora Valeska Becker.)	
Champs Paternels, aria from Joseph in Egypt.....	Mehul
Mr. Dufault.	
Wieglenlied, op. 32.....	H. Fiby
Arabesque.....	G. Fanchetti
Dyveke's Lieder, Song Cycle (new).....	P. Heise
Miss Lila Lowell Haskell.	
Group of French songs—	
Cherchant l'Amour.....	De Trabaud
Au Pays Bleu.....	Chaminade
Soupir.....	Bemberg
Avril.....	Lachaume
Mr. Dufault.	
Pezzo in forma di Sonata, from Serenade, op. 48.....	Tschaikowsky
Waltzer, from Serenade, op. 48.....	Tschaikowsky
Tempo Russo, from Serenade, op. 48.....	Tschaikowsky

The orchestra was assisted by Miss Lila Lowell Haskell, contralto, and Paul Dufault, tenor, who sang so well that the audience gave them several recalls.

The orchestra's work was commendable, showing a finish and accuracy which are really surprising. The smoothness and intelligence of the young ladies' playing are to be ascribed to frequent rehearsals and to diligence and sound instruction. Conductor Lachmund has high ideals and is a stickler for thoroughness. He never is impatient of details, but works out with infinite care all the hidden beauties and intricacies of the composition in hand.

Elgar's Serenade proved a melodious and fascinating work, the orchestration being simple yet effective.

The selections from Tschaikowsky's Serenade were brilliantly played, and proved a fitting close to one of the best concerts yet given by the New York Women's String Orchestra.

MISS BREMEN'S PIANO RECITAL.

MISS IDA ASHURST BREMEN, a very talented pianist, gave a recital Monday evening, December 7, at the Eugene Heffley Studio in Carnegie Hall, assisted by Francis J. Sadlier, baritone. The program was one calculated to attract attention. It will appeal to musicians who pine for music that is not played to death. Miss Bremen's numbers included three Intermezzos, by Brahms, in G minor, A major and E flat minor; three parts from Schumann's "Kreisleriana"; a Concert Etude, by Poldini; "In May Night," by the same composer; a Concert Etude, by Moszkowski; an arrangement of Wagner's song "Traume"; Fantastic Piece, by MacDowell, and MacDowell's Sonata, op. 50, No. 2 ("Eroica"); four Chopin preludes, Nos. 10, 11, 21, 22 and 23, and the Chopin Scherzo in E major. Mr. Sadlier sang songs by Brahms, Noel Johnson, C. M. Fox and Foote.

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FRANCIS ROGERS'
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Mendelssohn Hall, Tuesday Afternoon, December 8.

Vittoria	Carissimi
Lasciatemi morire	Monteverde
Adelaide	Beethoven
Wonne der Wehmuth	Beethoven
Verlass mich nicht	Franz
Ein Jüngling liebt ein Mädchen	Schumann
Ich hab' im Traum geweinet	Schumann
Fruhlingsschacht	Brahms
Immer leiser wird mein Schlummer	Tchaikowsky
Invocation to Sleep	Hugo Wolf
Gesang Weylas	R. Strauss
Morgen	Schubert
Prometheus	Holmés
Message d'Amour	Aubert
La Lettre	Sidney Homer
Prospero	Bruno Huhn
A Broken Song	Bruno Huhn
Song of Glennan	Old Scotch
Turn Ye to Me	Mrs. H. H. A. Beach
June	

SOMETIMES New Yorkers show appreciation of a resident artist that is truly commendable. Francis Rogers, the baritone, is one among a very few who attracts an eager, large and fashionable audience to his recitals. Since he was heard in the same hall last year Mr. Rogers has gained in all that makes the difficult art of lieder singing attractive. Mr. Rogers has intelligence, an agreeable voice and the capacity for study. His program was sufficiently varied to test the artist's powers and at the same time satisfy the different tastes that meet in a song recital audience.

Monteverde's "Lasciatemi," although very old, had the charm of novelty. It was in such exacting numbers as Beethoven's "Adelaide" and Schubert's setting for "Prometheus" that Mr. Rogers proved that he has studied and thought out the poetic and dramatic meanings. The Schumann songs and Hugo Wolf's "Gesang Weylas" were beautifully sung. Sidney Homer's score for Browning's "Prospero" seemed strained, but as the poem has the same fault the composer need not repine. The Irish songs by Bruno Huhn are effective and charming, and deserve a permanent place in the repertory of singers. Mr. Rogers repeated the first Schumann song and the pathetic old Scotch melody.

Isidore Luckstone at the piano again afforded keen enjoyment to his hearers.

THE ABELLS IN BRIDGEPORT.

THE three leading Bridgeport daily papers have this to say about the Abells:

• • • This program showed Mr. Abell's versatility, and plainly demonstrated his genuine and dignified musicianship. He combines tone, technic and sentiment. His tone is full, sweet and singing; his technic is ample, facile and firm. He plays with brilliancy, dash and feeling. His command of the bow is remarkable.

His rendering of the two movements from Mendelssohn's Concerto in E minor, and the "Lucia" sextet were received with especial enthusiasm. His sympathetic and facile rendering of the difficult passages which are there presented showed his fine temperament and adequately demonstrated his range and capacity as a performer on the violin.

The piano solo work of Mrs. Abell was received with unbounded appreciation. Again and again she was called upon for encores, which she graciously granted, notwithstanding the fact that, either as soloist or as accompanist for the violin, she was kept continuously at work, until the seventh number, for violin alone, was reached. Instantly she touched the keys for her first number the audience was in close and appreciative sympathy with her, and it sat entranced by the skill, sweet and warmth of her playing, until the final encore after her last number.

Her part of the program included Chopin's Ballade, A flat; von Weber's "Invitation to the Dance," two selections, "Traumerei" and "Barcarolle," from the works of the modern composer Caplouch, which were heard here for the first time, and Liszt's "Love's Dream" and Hungarian Rhapsody, No. 6.

Mrs. Abell is the fortunate possessor of a fine temperament and a deep and devoted love for her art, as her warm and sympathetic interpretation of her several numbers and encores amply showed. Her ample technic, her full, clear and sweet tone, and her adequate expression raise her to the first rank of pianists. Her musical perception is very keen, and her engaging personality enhanced the pleasure her music gave.—Bridgeport Standard, December 9, 1903.

A large number of local music enthusiasts filled the lower hall in the Trinity Church parish building last night to hear Arthur M. Abell, the violinist, and his wife, who is a splendid pianist, in chamber concert. Mr. and Mrs. Abell have been heard in concert numbers in this city before, but their program last night was longer and more varied than heretofore. Mr. Abell's playing last night

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was a great advance in every department over his playing when he first appeared in this city in concert. He has progressed broadly in his profession, and his playing of Rubinstein's Romance and the "Spanish Dance," by De Sarasate, and especially Mendelssohn's Concerto in E minor (the Andante and Finale) was brilliant. Mr. Abell has a splendid instrument and the tones were beautifully clear and strong. On his program was Wieniawski's "Polonaise Brillante," Bach's Air for the G String and the duet for two violins by Alard, and the sextet from Donizetti's "Lucia di Lammermoor," the two last being finely executed. As an encore to the last he played "Rock of Ages" for two violins.

Not the least enjoyable part of the concert was the playing of Madame Abell, who not only acted as accompanist to her husband, but alternated on the program. There is dash, cleverness and power in her work.—Bridgeport Farmer.

The house was well filled, there being barely an empty seat, and the enthusiasm with which the selections were applauded at the conclusion of each must have been gratifying to the players. Encores were very numerous.

Mrs. Abell wore a spangled white net over taffeta silk, with pink garnitures. She is a thoroughly trained pianist, having studied with the best masters since childhood in her home in Berlin, Germany. She has played before Liszt, and her choicest selection in her repertory is one of this composer's. She gives to her whole soul, and displays her splendid technic at the best advantage. She is an ideal accompanist and plays with rare sympathy. She does not leave the piano during the evening, as her own solos follow the violin selections.

Mr. Abell, a Bridgeport boy, went to Germany several years ago and there makes his home. He plays with the skill of a natural artist and has a Cremona valued at thousands of dollars. It is not often that such music as was brought forth from this rare instrument last evening is heard in this city. His rendition of the "Spanish Dance" in the group of three at his second appearance in the evening was received with delight by his listeners.—Bridgeport Post.

MINNEAPOLIS NOTES.

MINNEAPOLIS, Minn., December 10, 1903.

Hennepin Church will have for its soprano Mrs. William Gordon Brackett, of Chicago; Mrs. Parthenia De Witt, contralto, and J. S. Kerr, basso. The tenor has not been selected. Dr. Herbert will be the organist.

At Wesley Church Miss Gertrude Sans Souci will remain as organist; Miss Mabel Runge, soprano; J. Alan Davies, tenor, and John Ravenscroft, baritone. The contralto is yet to be chosen.

The Church of the Redeemer will have as organist and director Emil Ober-Hoffer; Mrs. Maud Ulmer Jones, soprano; Miss Mynn Stoddard, contralto; J. A. Williams, tenor, and the basso has as yet not been selected.

Westminster choir will remain the same: Miss Clara Williams, soprano; Mrs. W. N. Porteous, contralto; Owen Morris, tenor, and Addison Mederia, basso, with H. S. Woodruff as organist.

C. H. SAVAGE.

EDWARD STRONG, THE TENOR.

EDWARD STRONG sang in "Paradise Lost" and "Hora Novissima" and "The Swan and Skylark" in Minneapolis and St. Paul last month when leading papers printed as below. He will sing in "The Ten Virgins" at New Brunswick December 9, a New York musical December 24, and "The Messiah" in Worcester January 1:

Mr. Strong is a tenor of unusually beautiful voice, and his work as Adam in last evening's concert was one of artistic merit. His voice has wonderfully rich tones and is marvelously well controlled.—Minneapolis Tribune.

Edward Strong showed more repose than the others, adhering more closely to the traditions of oratorio. His work was intellectual rather than emotional. As Adam, in the very effective trio with Eve and Satan, his tenor voice carried so sustained and true that further hearing would be welcomed.—St. Paul Pioneer Press.

Edward Strong created quite an ovation by singing the tenor solo in "The Swan and the Skylark" with intense appreciation of the artistic possibilities of the poem. The solo is a particularly melodious one, and showed the full power of his voice.—St. Paul Pioneer Press.

His voice is small, but of that rare quality, pure tenor, musical and mellow, and he sings with most beautiful and finished art as well as musical feeling. He has remarkable breath control and shows unusual skill in the way in which he uses his voice.—Minneapolis Times.

"PARADISE LOST."

Edward Strong has a beautiful voice of pure tenor quality, sweet and mellow throughout. It is an unusual voice, for there does not seem the least touch of the baritone quality. Mr. Strong sang his solo with artistic finish, and in works not requiring dramatic fervor he should be a success.—Minneapolis Times, November 18, 1903.

"HORA NOVISSIMA" AND "THE SWAN AND THE SKYLARK."

Edward Strong, the tenor, surprised the audience with his splendid work in the beautiful farewell ("Swan and Skylark"). His voice is exceptionally sweet in quality and his style musician and sincere. More than this, a latent fire flashed forth in the aria, the still, deep sadness of the music seeming to stir the singer to a height of dramatic performance that left nothing to be desired, even in this very exacting passage. The audience expressed its appreciation in prolonged applause.—St. Paul Dispatch, November 25, 1903.

Edward Strong was heard to better advantage in the Swan Song of "The Swan and the Skylark" than in his aria in the choral. His listeners paid him the tribute of absolute stillness as he sang the recitative and aria beginning "Summer, I Depart," and when the final words of the beautiful song were sung, "O Life and Love, Farewell," it paid him and the chorus the additional tribute of a second's silence before the applause rang out. Mr. Strong not only possesses a beautiful tenor, one with body as well as sweetness, but he appreciates the significance of words. His singing in "The Swan and the Skylark" last night was an artistic triumph.—St. Paul Globe.

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

O TTO FLOERSHEIM no longer is the representative and correspondent of THE MUSICAL COURIER in Berlin, and has no further relations with this corporation and this publication. A new Berlin representative will be announced as soon as the selection has been made. All letters and correspondence may be forwarded to the New York office in the meantime, until the new representative takes charge of the office at Berlin. Mr. Floersheim has not had any financial interest in THE MUSICAL COURIER Company since February, 1902, at which time he disposed of his stock, which was purchased by one of the stockholders of this corporation.

T HE German papers announce that Willy Burmester, the violin virtuoso, was robbed of 7,000 florins recently while on a train from Vienna to Trieste. Why not make it 700,000 florins, Willy, or get a new press agent?

H UMPERDINCK, the composer of "Hänsel and Gretel," is at work on a new opera whose libretto he has himself adapted from Dumas' play "Mademoiselle de Saint Cyr." The characters will all appear in modern dress.

T HE New York Times has discovered a "new opera" called "Elaine," which is soon to be played in Monte Carlo. "Elaine" is by Bemberg, and was done at the Metropolitan Opera House, New York, several seasons ago, when the composer was in this country. "If you see it in the Times it's tardy" should be the motto for the musical department of that paper.

T HE Musical Union, of Boston, is making some efforts to invade the Boston Symphony Orchestra. It will depend upon its success whether it succeeds or not, and long columns with all kinds of interviews and speculations on this proposed step will be a waste of space in this paper. Unionism is an issue and it applies to music, the musical organizations and musical affairs as much as it does to mills, mines and mechanics, and it cannot be ignored.

E DOUARD COLONNE is full of praise for the warmth of his recent reception in New York. To the Paris interviewer the French conductor said: "James H. Hyde was the pink of courtesy, and Andrew Carnegie paid me all sorts of gracious compliments during my visit to his house. The New York Philharmonic Orchestra is one of the best that I have ever directed in a foreign country. No one seizes better the intentions of a conductor, and I never had to make the same observation twice."

I N its issue of December 2 THE MUSICAL COURIER suggested that hereafter, in order to avoid disappointments, the Metropolitan Opera Management should merely announce its operas and not its casts. There is no necessity to announce the cast at all, and this will avoid obligations which, as we see, cannot always be fulfilled. In response to this the manager of the French Opera at New Orleans, Mr. F. Charley, sends us his program, stating that the advice of THE MUSICAL COURIER is the rule at the French Opera. The performances last week were: Tuesday, "Rigoletto"; Wednesday, "La Favorita"; Thursday, "Romeo and Juliette"; Saturday evening, "Faust"; Sunday matinee, "La Favorita." No mention is made of the cast. The cast is, in many respects, as good as that at any other house. Considering the size of New Orleans, it is probably better than in most cities.

T HE "Wagner bubble" is still bursting in Germany, as the following table will show. Here is a list of the operatic performances given at the German theatres from October 1, 1902, to October 1, 1903:

Composer	No. Times.
Wagner	1,453
Verdi	601
Lortzing	585
Mozart	424
Weber	283
Meyerbeer	274
Beethoven	167
Gluck	67

Wagner seems to have a safe lead over all his competitors and to be going very easily.



The Boston Symphony Concerts.



Two concerts of the Boston Symphony Orchestra took place Thursday evening (December 10) and Saturday afternoon (December 12) at Carnegie Hall. There were some slight changes in the first program, which consisted of Ernest von Dohnanyi's D minor Symphony, the overture of "The Midsummer Night's Dream," by Mendelssohn, and Brahms' "Academic Overture." Melba sang.

When last in this country Dohnanyi was one of the guests at a luncheon at Lüchow's restaurant on Fourteenth street, and in the course of the conversation some of the people present who were interested in his musical tendency said that they were of the opinion, judging from his compositions, that he was leaning heavily upon Brahms. Dohnanyi smiled sardonically and intimated that there was nothing in Brahms that he could apply to his own work, that his inspirations were individual, and were not stimulated through such a source. It was rather a surprise to observe his apparent effort to belittle Brahms. This story in itself would have no particular value if it were not for the fact that the D minor Symphony of Dohnanyi is peculiarly Brahms-like in many of its effects, and if we all did not know Mr. Gericke we would suspect him of having been rather sarcastic in the arrangement of the program by placing the "Academic Overture" on it with Dohnanyi's D minor Symphony; for while the Overture is not academic, the Symphony has many moments that remind one of academic efforts.

There is no question whatever that Mr. Dohnanyi is a young man with remarkable gifts, and he has ideas which, as the Evening Post always reiterates, are necessary for any musical work. But the Symphony as a whole is monotonous, it fails in its climaxes; its workmanship is frail, and it is defective in logic and in structural strength. It has pianistic orchestration, that is to say, one hears a piano concerto throughout the work, and that is one of the reasons why Rubinstein's orchestral compositions have fallen by the wayside. As THE MUSICAL COURIER stated many years ago, compositions of that kind suffer from the thraldom of the keyboard, being written by men whose supreme work and mental application have been in the direction of piano playing. Liszt emancipated himself from this, and so did Brahms, who originally was an excellent pianist; so did Schumann. Very few can reach that altitude, however, and when once Dohnanyi gets away from the piano we would be happy to hear orchestral works with the Dohnanyi orchestral fibre.

Melba sang from Mozart's "Idomeneo" a little aria called the "Zeffiretti"; and then she sang the familiar "Sweet Bird" aria by Handel. The singing of these two classical airs offered the best opportunity to analyze the characteristics of Melba's style and her voice. In the Mozart song, which required a bel canto, Melba sang like a baby; the tones and enunciation were childish. In the Handel aria the pyrotechnics disclosed the remarkable flexibility of her voice, its power, its penetrating resonance and the magnificent control which she exercises over its emission. Not a trace of temperament could be discovered, not a particle of feeling, not one sentiment of the poetry or of the music; but from a scientific viewpoint her imitations of the flute runs, trills and cadenzas were nearly perfection, if, in fact, it could have been done better. Melba's voice is an instrument of the mechanical order, something like the pneumatic Pianola, with this in favor of the Pianola, namely, that it is controlled very frequently by musical people through whose instincts music can be produced, while Melba is never temperamentally musical.

There are so few voices today, there are so few people—men or women—who can sing and who can sing music and who can interpret music as it should be sung, that even with all this absence of a temperamental or artistic gift, the science of Melba appeals to us through the purity of the tones and through the profound gift of Nature shown by her voice capacity. If the human voice is capable of such effects, what could be done by some woman who could sing music as it should be sung, with a voice like Melba's? There must be such. She is losing her

higher notes; they must gradually go because they are not tenderly preserved.

At the Saturday matinee the admirable orchestra again emphasized all those many good points for which its playing has been famous these many years. Such shortcomings as there were in the Smetana and Berlioz numbers were the shortcomings always of the leader and never of the orchestra. An orchestra reflects the temperament of its conductor, and when such a conductor has no temperament, then it stands to reason that also the orchestra has none. Smoothness, precision and polish were in plentiful evidence, but the soul of the hearer longed for at least one spontaneous emotional outburst. It seemed imminent once in the highly colored Smetana poem and twice in Berlioz's best Symphony, but the effort of the orchestra died in its promise. The leader keeps a watchful eye on all crescendos and accelerando, and they are compelled to conform to a carefully fixed sound and speed limit. His polite methods were most eloquently illustrated in the "Fidelio" overture by Beethoven, where a little more naturalness at times would have made a performance convincing that was merely correct. The same criticism must also hold good for the finale of the "Harold" Symphony. In that work, by the way, the familiar obligato was exceedingly well played by Mr. Ferir, the viola player, who was imported from London last fall by the Boston Symphony management.

Rudolph Krasselt, the solo 'cellist, played with fingers that were palpably schooled in Germany. His performance was sane, precise and unexciting. The bowing was angular, the phrasing lacked in elasticity, and the cantilena suffered from monotony of color. Krasselt has all the virtues and all the drawbacks of the Berlin and Leipsic violin and 'cello graduates who have never spent a year in Brussels or in Paris. The Fatherland turns out first class musicians, but there is a lasting shortage in its crop of virtuosi. In the German capital 'cello playing like that of Krasselt is greatly admired—and it is good playing of its kind—but set in the frame of a Boston Symphony concert it seems strangely small and scant of contour.

HERE is a foreign singing teacher in this city, a man who has been in this country for some time and who has succeeded in getting from women sums ranging from \$500 to \$5,000 each on the strength of promises to take them to Europe and to place them in the opera houses there. He has managed to

SPECIAL NOTICE. secure correspondence with eminent artists on the other side, and he has made a number of transactions

that may, under the interpretation of courts, be adjudged as very questionable, if not illegal. This paper is not a legal tribunal and therefore cannot decide upon that subject, but it warns all students of the voice, all women who expect to make careers as concert or opera artists, not to enter into any engagements before making an investigation of the subject, calling upon THE MUSICAL COURIER for information. There is no reason whatever why any person should pay any singing teacher in this country \$1,000 or \$2,000 or \$5,000 to go to Europe with him, or to be sent to Europe by him, unless a sufficient guarantee is given that the promises can be kept. Very naturally a vocal teacher will always be able to offer in extenuation the excuse that the pupil did not "make good," as we call it; that the pupil did not succeed on account of his or her own lack of intelligence, or because of deficiencies that were subsequently discovered. The questions, however, that first present themselves before anything is done are these: Is this man fit to give vocal instruction? Second, What are his credentials? Third, Who is he in reality and what is his pedigree in art? Fourth, Where is his power to secure engagements in Europe for American singers who are his pupils? Fifth, If he is capable of doing all these things, has he done them and is he doing them? It may be a case for Mr. Jerome to investigate. So far as THE MUSICAL COURIER is concerned it is doing its duty now in the premises by giving this warning, and it ends there.



A Statement.

THE New York Sun, of December 6, published the following item written by its musical representative:

Heinrich Conried has added to his other numerous duties that of supervisor of the press of New York. He walked into the press room of the opera house the other night and practically issued an order to the experienced critics of the morning newspapers as to how they should listen to the performance. Old hands as they were, the scribes were so astonished by this extraordinary piece of assurance that they did not speak. It is certain, however, that on some similar occasion in the future Mr. Conried will hear something about the advisability of a cobber's sticking to his last.

This item was reproduced in THE MUSICAL COURIER of Wednesday, December 9. I had occasion to call upon Mr. Daniel Frohman that day, to whom I spoke of the subject, whereupon I received this letter on the following day:

NEW YORK, December 10, 1903.

Marc A. Blumenberg, Esq., Musical Courier:

MY DEAR MR. BLUMENBERG—Mr. Damrosch recounted to Mr. Krehbiel the other day the interesting story you told me about Conried's entering the press room and berating the assembled critics. Krehbiel writes me this morning as follows: "Such a scene as that described by Mr. Blumenberg to you, and recounted by Mr. Damrosch to me, between Mr. Conried and the other gentlemen of the press at the opera house never took place. It is a lie made out of the whole cloth. I would be glad to know that you informed him of the fact that he was retailing a falsehood."

As requested by Mr. K., I am notifying you of his reply.

Was there not a paragraph in the Sun Sunday touching upon the same matter?

Very truly yours, DANIEL FROHMAN.

Having occasion to call upon Mr. Conried at his office in the Metropolitan Opera House that afternoon, the latter told me that on the preceding Friday night referred to he left the Directors' box (which is opposite the press room) and that as he passed down the corridor and by the press room he noticed that the daily critics, after the second act of the opera, were at work writing their reports. He went into the room and told them, among other things, that he could not understand how they could, under the circumstances, write correct criticisms of the opera, as it had not been concluded, and that they could not discuss, for example, Caruso's singing until he had finished it. Thereupon, as he told me, the critics left the room and returned to their seats to listen to the next act. The Sun representative therefore printed the truth. THE MUSICAL COURIER, in reprinting what he said and referring to it, printed the truth, and I told the truth to Mr. Frohman, to which nothing further need be added.

M. A. BLUMENBERG.

THE New York Tribune music reporter says of a vocalist who appeared in New York last week: "Her singing set the hearers wild with delight." That description will amuse the distinctly fashionable audience which attended the concert. What does a body of listeners do when it is wild with delight? Does it shriek aloud in a fine frenzy and tear its hair? Does it rend its garments, stand on its head and beat its breast? Does it dance in its delirium and run up and down the walls of the concert room? Does it weep in one breath and laugh in the next, leap into the air, throw itself on the ground and howl to the very heavens in the transports of its joy?

"Wild with delight"? Nay, haply we know not. The most demonstrative audience we ever saw in New York beat on its little gloved hands and said: "Oh my, isn't it sweet"—while from the rear of the house came a lone, ringing "bravo," suspicious in

its singleness and in its resemblance to the voice of the head usher. "Wild with delight?" Tut, tut!

BEFORE Justice Roesch, in the Fourth Municipal District Court, an unusual musical suit was argued and decided early this week. Max Bendix, a violinist, and formerly concertmaster of the Wetzler Orchestra, sued Hermann Hans Wetzler

for \$100 said to be due for alleged breach of contract.

Bendix's counsel said that the defendant had "promised to advertise the name of Bendix in all programs, in the newspapers and upon all bills, and agreed to pay Bendix \$100 for his performances." The complaint added that Bendix was properly advertised until February 10, when Mr. Wetzler, "wrongfully and in violation of his contract, failed and refused to advertise the name of Max Bendix," and then caused to be published a notice "that the soloist for said concert would be announced later, and did advertise and engage another person as soloist for said concert and refused to allow plaintiff's assignor (Bendix) to carry out his agreement."

In the answer filed by Mr. Wetzler's counsel it was admitted that the leader had engaged Bendix, and for a time had caused his name to be advertised. The appended allegation was put forward, however, as a sufficient excuse for refusing to allow Bendix to proceed under the contract:

That in violation of said agreement said Bendix failed to follow and refused to comply with the instructions and directions of defendant (Wetzler) at several of the rehearsals and at the fourth of said series of concerts of said orchestra, and conducted himself at said times in an indecorous, insubordinate and insolent manner, interfering with and interrupting the defendant's conducting, as well as the playing of said orchestra, and of the members thereof, and that Bendix refused at said times to perform certain compositions in accordance with the directions of or in the manner requested by defendants, whereby and by reason of all of which the defendant elected to and did rescind said agreement, and so notified said Bendix.

It will be remembered that THE MUSICAL COURIER last year published the news of the disagreement between Mr. Wetzler and his concertmaster, which ended in the latter's discharge. The trouble was caused by Bendix's refusal to phrase a certain melody in the Mozart E flat Symphony as Mr. Wetzler desired it to be played. One of the points, therefore, on which Justice Roesch had to decide in the suit last week was, whether the concertmaster is justified in refusing to play certain music as directed by his conductor, because he—the concertmaster—believes the interpretation to be inartistic and unusual.

Of course, as was to be foreseen, the court sustained Mr. Wetzler, and Bendix lost his suit.

Mr. Wetzler could not be induced to make a public statement on the subject last winter, particularly as Bendix utilized the daily prints in a manner more personal than polite. However, after the termination of the suit on Monday, a representative of this paper with some difficulty secured the following declaration from Mr. Wetzler:

"Unimportant as this matter may appear to be to the general public, it has a deeper significance than appears on the surface, and by no means reflects very favorably on New York orchestral and musical conditions. In Europe such a suit as this one instituted by Bendix would have been practically impossible. And in Europe, too, a conductor would hardly be placed in a position where he would find difficulty in inducing his players to follow his artistic intentions. Bendix was pleased to say that my conception of the Mozart Symphony in E flat is not in accordance with tradition. The remark *per se* I ignore, but I find it necessary to say in a general way that musical interpretation knows practically no such thing as tradition. 'Tradition' is usually only a convenient synonym for intellectual sluggishness,

unoriginality and sometimes slovenliness. In order to give adequate expression to any musical composition it is necessary to imbue it with genuine, pulsating life—to recreate it, as it were. If the interpreter fall short of the composer's intentions so much the worse for the interpreter, but tradition would hardly help to bring him nearer to a realization of his goal. No one has yet invented a system of notation capable of expressing the essentials of a musical work. Liszt says in the preface to his symphonic poems: 'In spite of my endeavor by means of explicit directions to make clear my literal meaning, nevertheless I must confess that much of it, perhaps even its very essence, cannot be expressed in symbolical notation. These works can produce a striking effect only when they find on the part of the conductor artistic inspiration and sympathy, and on the part of the conductor and players a vital performance.' I know pretty well what I desire when I go to the first rehearsal of any of my concerts, and I always insist on carrying out my intentions to the letter and on observing the strictest possible discipline. Bendix has had much experience in orchestral playing, but he certainly lacks refinement, and has frequently been a serious hindrance to me at my rehearsals. The duties of a concertmaster are to assist in carrying out the conductor's ideas, and I never altogether realized the importance of this position so fully as after I was fortunate enough to secure the co-operation of that admirable artist, Leopold Lichtenberg, virtuoso and genuine musician to his finger tips, who, by his earnest musical endeavor and strict devotion to high artistic ideals, has proved himself a great help to me in my work."

When approached for an opinion on Mr. Wetzler's interpretation of the much discussed phrase Felix Mottl, of the opera, said:

I consider Mr. Wetzler's phrasing of the first theme of Mozart's E flat Symphony not alone thoroughly artistic, but in fact the only correct one. The slight, though decided, separation of the motif in the characteristic manner in which Mr. Wetzler plays it, is absolutely necessary in order to give adequate expression to the spirit of the movement. Alfred Hertz, also of the opera, said:

I confirm with pleasure that Mr. Wetzler's conception of the Symphony by Mozart, and especially of the passage in question, seem to me entirely correct and musically recommendable.

The foregoing indorsements are an eloquent commentary—and incidentally they place in a very peculiar light some of the music reporters of the New York morning papers, who did not agree with the "irreverent" reading of Mr. Wetzler.

WHEN THE MUSICAL COURIER tells the truth about music in Brooklyn the old residents over there, including some members of the newspaper fraternity, get real angry. For many years this paper has advocated the building of a new hall in Brooklyn. In the past four years the reviewer of music in Brooklyn has pointed out times without number that the end of music in Brooklyn would come unless a new hall was built. The end came when the Academy of Music was burned several weeks ago.

The Brooklyn Institute, by its peculiar policy, has driven every other manager from the borough by reducing the price of tickets below the market rates. The Eagle of last Saturday published an editorial in which it advised the Institute to refund the money to the subscribers of the Boston Symphony concerts if it could not find a better hall than the Baptist Hall for these concerts. In last week's MUSICAL COURIER it was stated that this temple was badly ventilated, and was unfit for orchestral concerts, and all who attended the first concert by the Boston Symphony Orchestra in that auditorium discovered this for himself.

The acoustics of the temple are wretched; the ventilation is worse, and worse still is the dread of

fire. There are not sufficient exits. As the Eagle said in its editorial Saturday, the concert on Friday night was a travesty on music. The men who signed the circular letter sent out to the subscribers of these concerts ought to have known better. Perhaps some of these subscribers do not know that the price of tickets for the concerts by the Boston Symphony Orchestra given in Manhattan are the same as those asked in Brooklyn. Until a new music hall is built the Institute should abandon its musical activities. Association Hall, where the smaller concerts are given, would disgrace a city of the fifth class.

Preach poverty and poverty will come to those who listen. The Institute has preached this melancholy gospel to its members, and now it must reap what it has sown.

IN London the newspapers have started the old discussion of "more time" for the writers of musical and dramatic criticism. The familiar plea is made that if the critics were not compelled to rush their "impressions" into print immediately after a

CRITICISM AS A FINE ART. performance they would be able to produce better literature and better criticisms. The example is cited of Continental cities like

Paris, Vienna and Berlin, where the writers are given at least half a week, and sometimes even a whole week, in which to formulate impressions, to tone them down, to analyze them and to dress them in dignified speech that finally loses all semblance of spontaneity and strong conviction.

The real trouble with musical criticism everywhere is that the critics themselves take it far too seriously. They misunderstand its meaning and exaggerate its import. They neither study their public nor do they benefit from the mistakes of their predecessors. They arrogate to themselves a position which they hold in their own esteem, but never in the opinion of the public and of the artists. Every critic has had in the beginning of his business many unhappy moments when he doubted whether he was really doing a man's work in the world. Usually he has been temporarily helped over these periods by his vanity, but in his innermost soul the still small voice of truth never quite enables him to forget that he is only a commentator on the work which other men do; an idle spectator always; a person who follows ever in the trail of the great ones of art, and is unheeded alike, whether he shrieks his distaste or bawls his praise.

From the days of Beethoven to the present hour musical criticism in newspapers has been one long and almost unbroken chain of misjudgments, ridiculous mistakes and absurdly false estimates. The heroes of music that endure became great not on account but in spite of professional criticism. The public has at all times been the real critic, and has swept aside newspaper verdicts with calm and absolute disdain.

The musical criticisms that count in the affairs of the world are those by Berlioz, Wagner, Liszt and Schumann. Those men could do the things whereof they wrote—and even they made mistakes! What small weight then must of necessity be attached to the criticisms of those other persons who failed to succeed, or who never even tried to succeed in an art about which they prate with all the assurance and the authority of masters.

The whole trade of musical criticism is on a wrong basis. Like some other evils, it should be regarded as sufficient unto the day thereof. Each issue of a daily newspaper lives exactly one day—and sometimes less—and critics should remember that their writings last no longer. At most they serve to make for their readers a moment's diversion between coffee and eggs at breakfast.

The public does not wish technical musical discussion in the dailies, and the musicians do not need it. Impressionistic criticism is another matter, and a

most desirable one. However, in order to have impressions at a concert, a critic must be almost an author, and unfortunately most critics cannot lay claim to the soft impeachment. We find that the "more time" argument is based on a fallacy. The critics have time enough as it is to write many silly things, and they might write many more if they were given the opportunity. A few words of hasty impressionism are quite sufficient to serve as a newspaper report of a concert. Fates forbid that the New York writers on daily newspaper music be allowed to perpetrate the lengthy semi-weekly screeds on music which frighten one in the journals of Vienna, Berlin and other Continental cities. Paris does not count, for it is well known that on payment of 50 francs to the business department of any Paris daily an artist is allowed to write his own criticism, and to publish it in the regular musical columns.

If there were less cud chewing in the press, of thoughts and subjects that long ago have become arid, and if there were only a tithe of originality in the manner and the matter of musical criticism, then this branch of journalism might be dignified gradually from a handiwork into an art. "More time" for the critics? I faith some of them—in America—have even now too much time to be able to keep out of mischief.

THE Sunday Sun reports the following interview with a New York orchestral conductor:

Walter Damrosch said yesterday to a Sun reporter that the action of the union in regard to the musicians of the Boston Symphony Orchestra was entirely justified.

"So long as the Musical Union is to be recognized at all," he said, "there is no reason at all why the members of the Boston Symphony Orchestra should not be compelled to join just as all other musicians are. I never brought a musician to this country in my life that he was not compelled to join the union, and merely because Colonel Higginson happens to be a millionaire that is no reason why an exception should be made to favor his orchestra.

"The tyranny of the union today in some circles is due to the activity of a certain member who rivals Sam Parks in his method of dealing with the musicians and with the men whom he has to employ."

Who is the Sam Parks of the Musical Union? Everyone engaged in orchestral work here has an idea as to who it is. Mr. Damrosch alludes to, and he should therefore help to send him to the musical centre known as Sing-Sing to sing psalms with Parks.

THE handsomest of our exchanges is the *Rivista Musicale Italiana*, a monthly magazine published at Turin. It is a goodly octavo of 216 pages, with fine white paper not calendered, and clear, legible print, in single column. Its articles comprise historical matter, such as the early history of music, the lives of great composers, musical education, not forgetting more modern subjects, such as the influence of Wagner on general culture, reviews of Wolf Ferrari's "La Vita Nuova," notices of new books and in fact everything a magazine ought to have. We may add that the *Rivista Musicale Italiana* gives a list of the various articles that appeared in THE MUSICAL COURIER from No. 1,212 to No. 1,225 with kind notices of their contents.

MADAME NORDICA is suing for divorce from her husband, Sigismund Taitelbaum, of Hungary. Mr. Taitelbaum is known among the musical people who greet him as Zoltan Doeme, and Madame Nordica has therefore been known since her marriage to him as Madame Nordica-Doeme instead of Madame Nordica-Taitelbaum. The Taitelbaums are an old Israelitic family that settled in Hungary at the time of the Turkish war, and their descendants were known as great cigarette smokers. Mr. Taitelbaum has appeared on the operatic stage

and sang "Parsifal" in Bayreuth onct. Mr. Taitelbaum is at present in Dr. Bull's Sinaitarium. The mention of Madame Melba's name in this case is an injustice to both parties, both to her and to Madame Nordica. As to the legal aspects of this divorce suit, THE MUSICAL COURIER will express no opinion, as it knows nothing about law, but the daily papers are unquestionably wrong in discussing the case before the courts decide it.

THE Young-Swedish School of Music is, naturally, a part of the Young-Scandinavian school, and, like it, is influenced by the Young-German school, whose leaders are Wagner and Liszt, the former being predominant. Hallén alone is more under the influence of the Hungarian SWEDISH MUSIC.

In the last quarter of the last century a great change in Swedish musical development has taken place. From 1872, as W. Niemann writes in his article on Swedish music, Wagner's works, not without opposition, have won their way to the Swedish stage, and in the 80's Hallén appeared, a native composer, who first made practical use of Wagner's ideas in his work. Hallén, a pupil of the Leipsic Conservatory, and founder of the Philharmonic Society of Stockholm, is the most fruitful representative of the modern national opera. But if he was influenced by Wagner in his operas "Harold the Viking" (1881) down to "Walborgsmassa" (1900), yet in his symphonic poems the influence of Liszt is apparent. Hallén is most original in his short orchestral pieces in march and dance forms, in which he shows an oscillation between Wagnerian and national influences. Alongside of Hallén may be placed Emil Sjögren, whose works are full of energy, passion and strength. Next to him comes W. Stenhammar, whose operas "Tirfing" and "Hochzeit auf Søhaug" show Wagnerian influences. The latter work is often given in the German opera houses. But Stenhammar's best work is in the field of piano and chamber music in which occasionally traces of Brahms can be found.

Niemann ranks Peterson-Berger very high, who, like Wagner, wrote his own texts for his operas "Sveagaldar" (1897), "Luck" (1902) and "Ran" (1903), in which he blends the Wagnerian harmony and technic with Swedish national airs. In his lieder, composed for German texts, the system is peculiarly apparent. Peterson-Berger has written many male choruses, and his "Lyrical Album" is a valuable contribution to Swedish piano literature. As a symphonic composer, Hugo Alven, by his F minor Symphony (1897), aroused great hopes. He possesses remarkable contrapuntal gifts, but in his last symphony he lacks true inspiration.

Resembling Peterson-Berger in the field of violin composition is Tor Aulin, a pupil of Sauret and the founder of the string quartet in Stockholm, which bears his name, and of the Swedish Music Society. Aulin's numerous works for his instrument, especially his three violin concertos and his "Four Idylls," exhibit him as a thoroughly national composer, slightly influenced by Schumann. Erik Akerberg, director of the Harmonic Society, is best known by his lieder in which traces of Brahms occur, and by his choral works and his chamber music and piano compositions. Wagner's influence is less apparent in Gustav Haff, a composer, who, active in all forms, has a decided tendency to national art.

In piano composition may be named Bror Beckmann, P. Nodermann, Gösta Geijer, J. Erikson, Lundberg, A. Dahl, Buck, Brink, Anderson, a symphonic composer, and J. Wideen, the choral writer, all accomplished composers, whose creations are unknown beyond the borders of their native country, but who have contributed effectively to the musical renaissance of Sweden.

If we turn back to the first half of the nineteenth century we find many names famous for their vocal

compositions. Such are Lindblad, whose songs were made popular by Jenny Lind; Josephson, the composer of the national air "Värt land" and Wennerberg, whose collection of duets (Glaudaine) established his fame. Wennerberg was, with Lindblad, energetic in developing choral composition and in forming student choruses at the universities of Lund and Upsala, which still are among the most important factors in Swedish musical life.

During this period instrumental music was lingering behind. The opera was either German or Italian, and the few original works produced were of no importance. Foroni, however, in his "Christinas of Sweden" may be regarded as the predecessor of the struggle between German and native influences till Ivar Hallström gave the operatic history of Sweden a decided turn by his "Duke Magnus" (1867), "King of the Mountain" (1874) and other works which justify the title of founder of national Swedish opera.

From 1850 onward was the period of the romantics; it was a period of instrumental music, dating from the return of Ludwig Norman and A. Rubensson from Germany, full of enthusiasm for Schumann, Mendelssohn and Gade. Norman is described by W. Niemann as "perhaps the most refined purely musical talent that Sweden has produced. He is the Swedish Dickens of music." Besides three symphonies, some overtures and chamber music and piano pieces, he has written many charming lieder. The greatest name, however, of this romantic period is that of Södermann, who filled the old song forms with new dramatic life. A pupil of Richter and Rietz at Leipzig, he was second capellmeister at the Royal Theatre of Stockholm and the composer of much incidental music. Of his ballads "The Pilgrimage to Kevlaer" and his "Hjartesorg" (1870) are the most remarkable.

SOME weeks ago THE MUSICAL COURIER printed the editorial articles of the New York Sun and the New York World in defending its position in which it claimed that the rights of the heirs of Richard Wagner should not be invaded, and that the ethics that demanded consideration for the same should prevail with us. We herewith publish an article from the Boston Sunday Journal, of December 6, in which a similar view prevails:

There remained only one ground of protest—the respect due to the wish of the composer and his family. To take any appeal on such a basis was idle, as anybody who is acquainted with American history and procedure knows. The disposition of the United States is not faithfully considerate of established law, and it is in no wise regardful of mere moral obligations. Until American writers began to suffer loss through the unpaid publication of their works in England the custom and spirit of the country supported robbery of a foreigner's property in the products of his own brain in literature or art. Who was smartest at stealing and readiest with his pirated editions was the popular publisher. What mattered the protests and appeals of Dickens, Tennyson, Thackeray, Browning, Reade and others, that respect should be paid to the interests of the publishers who had dealt honorably by them? Nothing. New York criticism says that Mr. Gerick has been so long in Boston that he leads the most emotional music with cool Boston philosophy, and Mr. Conried has been long enough in America to have sloughed off his adhesion to principles not yet cast by altogether in Germany, and to have caught the desire to be enterprising and smart, unhampered by any sentiment or abstract equity.

It's a pity—not so much on Mr. Conried's account alone, as because it shows the vitality in the country at large of a freebooting spirit, which looks straight to self glorification, and the gratification of selfish desires. The whole business is not one to be proud of, however fine aesthetically, lyrically, dramatically and mechanically the show, may be.

After-wit is anybody's wit; and it is to be regretted that, when Madame Wagner understood

that she could have no judicial support for her contention, and that the American disposition would be to ignore her utterly, she could not have made up her mind to yield unto the inevitable and draw some advantage from it, by helping to make the production as near perfection as possible, and by accepting (under such protest as she saw fit) the tribute which would have been forthcoming from the American hand and head, even though the heart had already refused kindness and equity.

There is a powerful sentiment in this country against invasion of the laws of rights that are holier than any others. Whether that sentiment can be made to prevail or not is still an open question. If it is not powerful enough to insist upon its rights the fact remains that the evidence of the existence of an ethical propriety has been established. While the majority has the might, it does not always follow that the minority is not right.

THE Philadelphia Orchestra, Fritz Scheel conductor, appears for the first time this season in New York on Friday evening next at Carnegie Hall at the Melba concert. At a recent concert in Philadelphia the singer was so well pleased with the work of the orchestra that she expressed desire to have it at her concert here. Therefore, an excellent program and performance may be expected.

In order to fulfill this engagement, which follows a few hours after the sixth public rehearsal of the orchestra in Philadelphia, on Friday afternoon at 3 o'clock, arrangements have been made for the immediate transportation of the men and instruments on a special train to Jersey City by Pennsylvania Railroad, where special trucks will meet it, and a little more than three hours after the close of the Philadelphia performance the orchestra will open the Melba concert here, returning to Philadelphia after its close. This certainly is enterprise.

PROF. ARTHUR NIKISCH, who not long ago conducted a concert in St. Petersburg and achieved a success little less than sensational, has been invited by Modeste Tschaikowsky, the brother of Peter Iljitch, to lead a series of Tschaikowsky concerts in Moscow and St. Petersburg next spring. The Berlin Philharmonic Orchestra will accompany Professor Nikisch on his Russian trip. Information hitherto unpublished also comes to THE MUSICAL COURIER office that Nikisch has been asked by Von Possart to lead the two "Meistersinger" performances at the Wagner Festival Cycle in Munich next summer.

THE New York Sun music reporter says that Beethoven's "Egmont" overture was played at the Saturday concert of the Boston Symphony Orchestra. As a matter of fact, the "Fidelio" overture, by Beethoven, was performed. The mistake was probably Beethoven's. The words "Egmont" and "Fidelio" sound very much alike.

ALFRED REISENAUER, the pianist, will make his first American appearance with the New York Philharmonic Society on January 29.

The second concert of the Berlin Philharmonic Chorus on December 7 produced works of Brahms exclusively. In addition to the "German Requiem" and the "Schicksalslied," the program contained the revision of the Schubert lied, "Die Gruppe aus Tartarus." The solo parts were given by Emilie Herzog and Arthur van Ewey; Bernhard Irrgang was at the organ, and the Philharmonic chorus was reinforced for the occasion.

The program of the popular chamber music concert at the Kaim Hall in Munich, on November 27, was Bach's A major Sonata, Mozart's E minor, Beethoven's "Kreutzer Sonata," executed by Guido Peters (piano) and Richard Rettich (violin).



NO, kind reader, in this column there will be neither a Berlioz biography nor a "Parsifal" panegyric.

At the club they are all very much excited about "Parsifal." Nearly all of them have tickets, and those who haven't are well up on the libretto and on its legendary, religious, musical, ethical, aesthetic, philosophical and electrical aspects. When I reached the club on Sunday Helgerson was the first of my clique to buttonhole me.

"Hello," he said; "we fellows have been arguing hot and heavy about the origin of 'Parsifal.' Turpin says that it is a Buddhist legend, adapted from Tennyson's Arthurian tales; Fleming holds that it is a French fable translated into German by Hans Sachs; Miller insists that Wolfram von Eschenbach stole the story from 'Tannhäuser'; Axelson says that he can prove the Norse derivation of the myth; Van de Leeuwen swears that it is neither more nor less than the slightly altered tale of the Saviour; Harris has discovered that Parsifal is Lohengrin's father; Foster, on the other hand, is equally certain that Lohengrin is Parsifal's father; Snyder says that the Grail could not have been kept at Montsalvat, when a Celtic legend has it that the sacred vessel was taken to Great Britain by Joseph of Arimathea; Miller and Turpin, too, are busy on a side argument about the garden scene with Kundry, Miller contesting that Parsifal was filled with pity for his mother, and Turpin being equally certain that Parsifal felt pity for Kundry; Livingston has everybody down on him for calling Parsifal the kind of fool about whom one doesn't speak in parlors; Wiley cannot understand who asked Parsifal to be king of the Grail Knights; Elliott says that in the true Parsifal legend the hero marries a queen named Kundwiramur; and Dudley kicks because the orchestra seats cost \$7 a piece. Now, old chap, can't you get into this thing and straighten us out a bit. Is Parsifal a simple fool or is he simply a fool?"

"Why don't you read the Sunday papers or go to some of the 'Parsifal' lectures," I suggested.

A yell of derision arose from them all. "Why, that's just what we've been doing," they chorused cacophonously.

Henry T. Finck says in the New York Evening Post: "The music of Anton Bruckner is coming more and more into favor in Austria and Germany, while being still ignored in America." There is a reason for the neglect. It does not always follow that merely because a composer is dead he is also great. Bruckner was no innovator. He traveled in the footsteps of Beethoven, Schumann, Wagner and Brahms, acquiring from each a little and adding thereto a little, a very little, of his own. Bruckner's symphonies are—to use the familiar euphemism coined by Schumann—of a heavenly length. Their very prolixity will always prove a bar to their popularity. Even in Germany and Austria there is not that excessive demand for Bruckner at which Mr. Finck hints. True enough, the Ninth Symphony is occasionally produced, and several of the others (notably the Fourth) are not entirely neglected, but the performances are few, far between and seldom

repeated at one and the same place. In Germany and Austria conductors do those things from a sense of duty, "once in so and so often." The same consciousness prompts them also to celebrate the birthdays and the deathdays of nearly all composers by productions of their works. Just now Berlioz is the chief beneficiary. Tschaikowsky was overlooked last month, except by Nikisch, at his Berlin concerts. He played the immortal Peter's Third Symphony. Tschaikowsky had been dead ten years on November 6. However, Mr. Finck need not feel unnecessarily alarmed over Bruckner's neglect in this country, for we have begun to cultivate the "commemoration" habit, and are taking to it with enthusiasm. In 1899 we missed a glorious opportunity to distinguish the seventy-fifth anniversary of Bruckner's birth; but there is a chance to atone next year when he would have been eighty years old—or we could wait until 1906 when Bruckner will have been dead ten years. Johann Adam Hiller still has one year to wait. Unfortunately he died in 1904. The Philharmonic Society might then revive one of his Symphonies, or the Metropolitan Opera House could put on the most exciting of his "Singspiele." Bach will come into his own in 1950. At present he has been dead only 153 years. Other important musical celebrations will be announced in this column in due time.

A Leipsic paper says of De Pachmann: "If this man plays the pianoforte, assuredly then other pianists play the pianofortissimo."

The marvelous performances of Franz von Vecsey, the ten year old violinist who has been standing musical Berlin on its head, prompt a very interesting essay from the pen of Heinrich Neumann in the Berlin Lokal Anzeiger. He says unreservedly that the young violin hero belongs to that class of musical wonder children—like Joachim, Wieniawski and Mozart—whose fingers do not outrun their minds, and who by some curious process as they grow older manage always to remain as wonderful as they were. Music has had very few wonder children of that kind. Out of most of them the budding artistic life has been burned by the fierce white light of publicity. Neumann says that the majority of the great musicians were children of precocious mind. That is an assertion very easily disproved by a list which almost anyone could set up for himself. Besides, the small number of successful musicians form but an infinitesimal portion of the vast armies of those other persons whose musical purposes were prematurely broken and whose lives were left in the rough. Neumann cites Carreño, who played in public at 12, Rubinstein at 11, Liszt at 9 and Joachim at 11. More examples could be found in plenty. In very recent times there were Josef Hofmann, Otto Hegner, Paula Szalit, Raoul Koczalski (who recently gave his 1,000th piano recital in Europe), Jean Gérard, Arthur Hartmann and Bronislaw Hubermann. They and their art both are doing well. One cannot help wondering, however, whether these musical gifts are of any real significance as compared to the astounding precocity in early youth of men like John Stuart Mill, Hugo Grotius, Phillip Melanchthon and Torquato Tasso. And what shall one say of a Christian Heineken (born in Lübeck, Germany, 1721), who in his fifteenth month began the study of history, at three years had learned Italian and at four knew from memory the five books of Moses. And then there was the uncanny Bavatier who learned to read in his third year, spoke three languages in his fifth, and at eight read the Bible in Hebrew! These boys died young, but it is a question whether their accomplishments did not count more than all the juvenile piano and fiddle playing in the world. After all, music is an abstract gift, and has not too much to do with learning. Why then, should many children not be musical? And they are. But a strict view of the question makes one ponder whether Mozart, the cre-

ator, was not the only musical wonder child that ever lived?

The accompanying cartoon from the New York Herald was furnished with the following text, quoted, as the Herald explains, "from an amiable contemporary":

But the work of the orchestra must not be forgotten. It introduced a fine Symphony in D minor by Dohnányi, the piano virtuoso. This symphony is strongly Hungarian in character; has an exquisite, rhapsodical adagio; a pi-quant scherzo with shrill little dabs for the woodwind over rumbling double basses, and a fine set of variations with a fugue in the finale.

The Herald asks quite innocently, "What is this?"

Miss Abbie May Helmer, of Toronto, sends a recital program which she will play in that city. Liszt's B minor Piano Sonata is down for performance. Unless I am greatly mistaken, the work has

Bode's "Fundamentals of Astronomy," a number of Italian grammars, Seckendorf's "Prometheus," Burney's "General History of Music," Matheson's "Perfect Conductor," Marpurg's "Study of Fugue," "La Bible Sainte en Français," and "Le Latin à Côte."

Philip Hale, of Boston, rises to remark: "The Boston audience today gives a more hearty welcome to works of ultra-modern composers, shows a more catholic spirit, is less easily perplexed and dismayed than is the audience of any other American city. Still, there are encouraging signs of progress in other towns; in New York they are now discovering Verdi."

Hugh Craig, indefatigable historian and linguist extraordinary, contributes the following:

Mascagni, the Rustic Cavalier, is consoling himself for his misfortunes in America by lecturing not only about the



(From the New York Herald.)

MUSICAL CRITICISM STRICTLY UP TO DATE.

not yet been done in public by a woman. Information on the subject would be received gratefully.

For the first time the complete official inventory has been published of the effects found in Beethoven's rooms on March 27, 1827, one day after his death. The report tells first of an unimposing array of furniture and of a collection of jewelry, small but valuable. The articles of clothing are enumerated as follows: Two cloth dress coats, 8 pair knickerbockers, 5 walking coats, 1 blue cloth surtout, 2 hats, 6 pairs of shoes, 1 dressing gown, 6 nightcaps. Of musical instruments there were a Broadwood piano, a Melzel metronome, a 'cello, a viola and two violins. It is more than interesting, however, to get a peep at the books that Beethoven read. In his library were found 44 works, of which 5 were "forbidden," and therefore immediately confiscated by the official censor. The "forbidden" works were Seume's "Promenade to Syracuse in 1802," "Apocryphalisms," Kotzebue's "On Nobility," Müller's "Paris in Perspective," and Fessler's "Views on Religion and Ecclesiasticism." Among the 39 remaining books those worthy of special mention are Sailer's "Pearls of Truth and Virtue," Kant's "Natural History and Theory of Heaven," Sailer's "Bible for Invalids and Incurables," Streckfuss' poems, Butterweck's poems, Ferger's "Poetical Diary," Gaal's poems, Tredge's poems, Ramler's poems, Matthison's "Lyric Anthology," Goethe's complete works," Hölt's poems,

wicked New York critics and the jealous Pesaro directors who have banished him from the Rossini Lyceum, but also about the increasing craze for Wagner in Italy. He told his audience much which was wonderful. For instance, he declared himself to be a Wagnerian, "body and soul," which no one hitherto had suspected. He also said: "Musical endowment in Italy stands in inverse ratio to culture, for if you wish to describe in Italy a composer without talent you say he is a highly cultured musician." Wagner, it will be seen, is in Mascagni's judgment not a cultured musician. How, then, is he becoming popular in the land where the orange sheds perfume on the myrtles in flower? Mascagni's story is to the effect that the path was made smooth for the German master by Mariani, who had been a friend of Verdi, but later became his enemy. He produced "Lohengrin" at Bologna in 1871 with triumphant success; but two years later the Knight of the Swan was hissed off the stage at the Scala of Milan. Then the Neapolitan determined on revenge, and Rocco di Zerbe, a brilliant journalist, hit upon heroic methods. He printed in gigantic letters in his newspaper, the Piccolo, the following paragraph: "Whosoever hears 'Lohengrin' this evening and says that he was bored by it or did not understand the music is a blockhead." The challenge was accepted; the theatre was filled. In the middle sat the great Rocco, surrounded by an enthusiastic claque, well drilled and obedient. If anyone did not seem inclined to applaud Rocco's eyes blazed daggers at the malcontent. Of course, "Lohengrin" had a great success, so great, indeed, that the Milanese were so ashamed of themselves that they became converted and embraced the faith as it is in Wagner. Henceforth the Goths have gone from triumph to triumph.

Very different was the reception of Gounod's "Faust" in Germany. It was given there for the first time at Darmstadt, February 10, 1861, with such success that the French Minister at the Grand Ducal Court wrote a letter of con-

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gratulation to the composer. Gounod in his letter replied: "I am proud of the reception given to my work in a country so formidable for its recollections and comparisons, and I esteem myself very happy at having been able, French as I am, to clothe in a form that touches German sympathies a work so thoroughly German as the great poem I have treated." On the second performance Gounod was personally there. He was presented to the artists, embraced the conductor, Schendelmeisser, and received from the Grand Duke the medal for "Art and Science."



A Dresden newspaper says: "Richard Burmeister's recital was an unquestioned success. If there are any more such pianists in America, Dresden could use them." So could New York.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mr. H. H. A. Beach.

June. Song.....Percy Henus, Brooklyn, New York
June. Song.....Francis Rogers, New York
June. Song.....Francis Rogers, Boston, Mass.
June. Song.....George Hamlin, Chicago, Ill.
My Sweetheart and I. Song.....Miss Carrie Soby, Philadelphia, Pa.
Ecstasy. Song.....Mme. Lilian Blauvelt, Belfast, Ireland

George W. Chadwick.

Sweet Wind That Blows. Song. Mrs. Chas. Pope, San Francisco, Cal.
Sweetheart, Thy Lips.....Mrs. F. M. Bertella, Louisville, Ky.
The Rose Lays Over the Pool. | Miss J. B. Dickinson, Holyoke, Mass.

Arthur Foote.

The Rose and the Gardener. { Mrs. Newton Koser, Oakland, Cal.
Song.....{ Cal.
Ashes of Roses. Song.....Mrs. Newton Koser, Oakland, Cal.
If Love Were What the Rose Is. { Mrs. Newton Koser, Oakland, Cal.
Song.....{ Cal.
Song of Four Seasons.....Miss Lucy Herrick, Oakland, Cal.
I'm Wearin' Awa'. Song.....Mrs. L. Brayton, Oakland, Cal.
I'm Wearin' Awa'. Song.....Miss J. C. Planthoz, Philadelphia, Pa.
Bises's Song.....Mrs. Lawson, Evanston, Ill.
Irish Folksong.....Mrs. R. C. Brooks, Oakland, Cal.
Love Me if I Live. Song.....Miss Lilian Carlsmith, New York
Poem, op. 41, No. 2. Piano.....Miss L. L. Brooks, Oakland, Cal.
Second Suite, op. 30. Piano.....Mrs. H. C. Crafts, Oakland, Cal.
Impromptu in G minor. Piano.....Miss Lukem, Jacksonville, Ill.
Allegretto, op. 29, No. 2. Organ.....H. C. MacDougall, Boston, Mass.
Meditation, from op. 50. Organ.....G. W. Andrews, Oberlin, Ohio
Pater Noster, from op. 50. Organ.....G. W. Andrews, Oberlin, Ohio
Offertory, from op. 50. Organ.....G. W. Andrews, Oberlin, Ohio
Intermezzo, from op. 50. Organ.....G. W. Andrews, Oberlin, Ohio
Prelude, from op. 50. Organ.....G. W. Andrews, Oberlin, Ohio
Nocturne, from op. 50. Organ.....G. W. Andrews, Oberlin, Ohio

Margaret Ruthven Lang.

Irish Love Song.....Miss Lilian Carlsmith, New York
Irish Love Song.....Mrs. Rollie B. Low, New York
Irish Love Song.....Percy Henus, Brooklyn, New York
Out of the Past. Song.....Mrs. J. E. Werlein, San Francisco, Cal.

Frank Lynes.

Roses. Song.....H. E. Goodhue, Cincinnati, Ohio
Roses. Song.....H. E. Goodhue, Biddeford, Me.
Apparitions. Song.....H. E. Goodhue, Biddeford, Me.
Apparitions. Song.....H. E. Goodhue, Cincinnati, Ohio
Apparitions. Song.....H. E. Goodhue, Detroit, Mich.
The Star of Day. Song.....H. E. Goodhue, Cincinnati, Ohio
The Star of Day. Song.....H. E. Goodhue, Biddeford, Me.
Song of Life.....H. E. Goodhue, Cincinnati, Ohio
Go Make Thy Garden Fair. Song.....H. E. Goodhue, Cincinnati, Ohio
Go Make Thy Garden Fair. Song.....H. E. Goodhue, Biddeford, Me.
So Live Today. Song.....H. E. Goodhue, Biddeford, Me.
So Live Today. Song.....H. E. Goodhue, Cincinnati, Ohio
If All the Pity and Love Untold. Song.....H. E. Goodhue, Cincinnati, Ohio
If All the Pity and Love Untold. Song.....H. E. Goodhue, Biddeford, Me.
He Was a Prince. Song.....Mrs. G. R. Irving, Brooklyn, New York
My King. Song.....Miss Frances Holesworth, Truro, N. S.
Paul Revere's Ride, op. 38. Piano. Mrs. McGregor, Jacksonville, Ill.

W. C. E. Seeböck.

The Passionate Shepherd. Song. Jenny Osborn Hannah, Wooster, O.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Mount Pleasant, Ia.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, South Haven, Mich.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Wheaton, Ill.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Mineral Point, Wis.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Mason City, Ia.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Minneapolis, Minn.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Sioux City, Ia.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Yankton, S. Dak.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Vermillion, S. Dak.
The Passionate Shepherd. Song. { Jenny Osborn Hannah, Onawa, Ia.
The Passionate Shepherd. Song. { Miss Adra Marshall, Jersey City, N. J.

Edward MacDowell.

A Maid Sings Light. Song. Miss Gertrude Lonsdale, London, Eng.
A Maid Sings Light. Song. Miss Gertrude Lonsdale, Epping, Eng.
Two Old Songs.....Miss Janet Duff, London, Eng.
Two Old Songs.....Miss Janet Duff, Chelsea, Eng.
Thy Beaming Eyes. Song.....Miss Eleanor Wood, Manchester, Eng.
Thy Beaming Eyes. Song.....Charles Saunders, Birmingham, Eng.
Thy Beaming Eyes. Song.....Kennerley Rumford, Dundee, Scotland

Thy Beaming Eyes. Song.....Kennerley Rumford, Glasgow, Scotland
Thy Beaming Eyes. Song.....Miss Edith Castle, Portland, Me.
An Old Love Story, op. 61. Piano.....George Schneider, Cincinnati
From a German Forest, op. 61. Piano.....George Schneider, Cincinnati
Of Salamanders, op. 61. Piano.....George Schneider, Cincinnati
A Haunted House, op. 61. Piano.....George Schneider, Cincinnati
By Smouldering Embers, op. 61. Piano.....George Schneider, Cincinnati

John W. Metcalf.

Until You Came. Song.....Mrs. Frank Bellhouse, Sacramento, Cal.
Absent. Song.....Harry R. Naylor, Somerville, N. J.

W. H. Neidlinger.

Song of Spring.....Mrs. Virginia Vasey, Jacksonville, Ill.
Sometimes. Song.....Miss Cordelia Freeman, New York

THE WEEK IN NEW YORK.

Wednesday evening, December 9—"Pagliacci" and "Cavalleria Rusticana" (double bill), Metropolitan Opera House.

Wednesday evening, December 9—Karl Feininger (chamber music), Carnegie Hall.

Wednesday evening, December 9—Julie Petersen (flute), Knabe Hall.

Wednesday evening, December 9—Wagner lecture recital, Association Hall, Brooklyn.

Thursday evening, December 10—Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, December 10—Rubinstein Club, Mendelssohn Hall.

Friday afternoon, December 11—"Parsifal" lecture recital, New Lyceum Theatre.

Friday evening, December 11—"La Tosca," Metropolitan Opera House.

Friday evening, December 11—Women's String Orchestra, Mendelssohn Hall.

Friday evening, December 11—People's Symphony Auxiliary Club, Cooper Union.

Friday evening, December 11—Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Friday evening, December 11—Agnes Christensen (violin), Wissner Hall, Brooklyn.

Saturday afternoon, December 12—Boston Symphony Orchestra, Carnegie Hall.

Saturday afternoon, December 12—David Bispham recital, Sherry's.

Saturday afternoon, December 12, "Lohengrin," Metropolitan Opera House.

Saturday evening, December 12—"Traviata," Metropolitan Opera House.

Saturday evening, December 12—"Parsifal" lecture recital, Educational Alliance Hall.

Sunday afternoon, December 13—New York Symphony Orchestra, Carnegie Hall.

Sunday afternoon, December 13—Aschenbroedel matinee, Aschenbroedel Club house.

Sunday afternoon, December 13—The Longy Club, 34 West Sixty-ninth street.

Sunday evening, December 13—Concert, Metropolitan Opera House.

Sunday evening, December 13—New York Symphony Orchestra, West End Theatre.

Sunday afternoon, December 13—Brooklyn Arion matinee, Arion Club house, Brooklyn.

Monday afternoon, December 14—The Mendelssohn Trio Club, Hotel Majestic.

Monday evening, December 14—Harp concert, Carnegie Hall.

Monday evening, December 14—"Pagliacci" and "Cavalleria Rusticana" (double bill), Metropolitan Opera House.

Tuesday afternoon, December 15—"Parsifal" lecture recital, Mendelssohn Hall.

Tuesday evening, December 15—Harp concert, Carnegie Hall.

Tuesday evening, December 15, concert in aid of Scholarship Fund, Holy Angels Institute, Waldorf-Astoria.

Grand Opera in Harlem.

HENRY W. SAVAGE'S English Grand Opera Company takes up a five weeks' stay at the West End Theatre, Harlem, where no other attraction has played more than a week at a time. Mr. Savage's great company, with its three sets of principals and immense chorus of fresh young American voices, will interpret two operas a week during its stay at the West End.



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Mr. Carl's Deserved Success.

His "Parsifal" Recital Calls Forth Ardent Praise from the Press.

THE remarkable success achieved by William C. Carl in the series of recitals which culminated with the "Parsifal" program December 8 has called forth comment and the highest praise from all sources. The popularity of Mr. Carl's recitals is unprecedented, and the immense audiences who attend are alone the highest testimonial of the artistic standard of his work. The New York Herald of December 9 had this to say:

"PARSIFAL" PACKS "OLD FIRST" CHURCH

Crowd Is so Great That Women Faint and Become Hysterical in the Crush.

Three thousand persons last night tried to get into the First Presbyterian Church—which seats eight hundred—to hear selections from "Parsifal." Most of those who finally wedged their way in stood up, while a thousand would be auditors returned to their homes. Aisles, galleries and even the adjoining Sunday school room, where the melodies were filtered through a window, were crowded.

One woman, more venturesome than the others, made her way to the pastor's study, where she drew up a chair before the door, which she had opened. She represented the interference of the sexton, and protested that in the interest of music all other considerations should be.

Another woman, who had reached the upper hallway, where there was not a breath of air stirring, was taken down in a swooning and hysterical condition, and for nearly two hours she engaged the attention of a physician. She was able to return to her home, saying that she did not like "Parsifal."

Contrary to the expectations of the audience, the Rev. Dr. Howard Duffield, pastor of the church, who lectured on the opera as prelude to the concert, did not enter into any controversy with ministers who have condemned the work. He spoke of the universality of the genius of Wagner, told the story of the music drama and drew parallels between the characters of "Parsifal" and other Wagnerian creations. He closed his address by reciting several verses of Tennyson.

Much interest was displayed by the audience in the musical programme. The soloists, although nearly exhausted by being dragged through the crowd to their places in the gallery, were in good voice. The overture to "Lohengrin" was played by William Carl, the church organist, and Miss Katherine Hiltz, soprano of St. Patrick's, was heard singing the Liebeslied from "Tristan und Isolde."

The programme closed with "Parsifal" music. The prelude was played by Mr. Carl. The entry to the Hall of the Grail was given by the organist, accompanied by Max Nickell, of the Metropolitan orchestra, on the clavichord. "Amfortas' Lament" was sung by Andreas Schneider, baritone, and the first act closed with "The Voice from on High." Mr. Carl, at the organ, and Wesley Weyman, at the piano, drew some wonderful effects from "The Flower Maiden Chorus." Tor Van Puy sang "The Mystic Spear Regained," and the song where Parsifal heals the wound of Amfortas. The programme also included the funeral march of Titurel and the Good Friday music.

The Buffalo Express of a recent issue, reviewing the recitals, said: "No American organist has done more valiant service for his art than William C. Carl, and his recitals have been events of distinct musical value."

Madame Pappenheim.

ME. EUGENIE PAPPENHEIM intended to give the first of her Sunday afternoons "at home" musicales this month, but on account of her being exceedingly busy with her professional duties decided to postpone it. She now intends to begin this season's monthly "at homes" in January. The annual concert of Madame Pappenheim's pupils will probably take place in April, when a number of excellent singers who have not been heard in public before will make their débüt. The number of very promising voices in this season's class of Madame Pappenheim is unusually large.

Fermata.

Alfred Reisenauer, the pianist, who occupies a high position in the affections of European music lovers, is to open his first tour here on January 29, when he is to be the soloist with the New York Philharmonic Orchestra. Reisenauer is a man of unusual personal characteristics, possessing exceptional intellectual and musical gifts. While this Philharmonic event will be his initial bow before an American audience, it will not be as an absolute stranger in this country, as his name and his fame are both well known to the musicians and students. Reisenauer is a Liszt pupil, but not a Liszt specialist. He reads equally well the works of Bach and Beethoven, Schumann and Chopin. An interpreter of exceptional power and magnetism, Reisenauer is awaited with impatience by those who know him and with keen anticipation by those who know of him.

At the first concert of the Mendelssohn Glee Club at Mendelssohn Hall, Tuesday evening, December 8, the club sang numbers by Foote, Hans Sitt, Donati, Schumann, Nagler, Rheinberger, Silcher and Richard Strauss. Miss Adele Aus der Ohe was the soloist.

Selections from Handel's "Messiah" will be sung at the First Presbyterian Church, under the direction of William C. Carl, Sunday afternoon, December 20, at 4:30 o'clock. The soloists will be Mrs. Ellen Fletcher Caples, soprano; Edward W. Gray, tenor, and Edwin Wilson, baritone.

The concert by the Mendelssohn Trio Club at the Hotel Majestic Monday afternoon of this week will be reviewed next Wednesday. The club performed the Trio in D major by Haydn, the Dvorák "Dumky" Trio, op. 90, and as a third number the Beethoven Sonata for violin and piano, op. 12. Mrs. Beatrice Fine, the assisting singer, was heard in songs by Massenet, Delibes and Henschel.

Walter L. Bogert, of Flushing, will deliver his second lecture recital on "Parsifal" Thursday, December 17, at 16 West Forty-ninth street. Friday of last week Mr. Bogert gave the same program at 34 West Twentieth street. Mr. Bogert has been engaged to give lectures under the auspices of the New York Board of Education. The first in a popular series was given at Public School 158, Avenue A, Friday evening, December 4. "Hansel and Gretel" was the subject. As usual, Mr. Bogert performed his illustrations at the piano. Other cities will hear Mr. Bogert this month, for he has dates in Newark, N. J.; Poughkeepsie, N. Y., and Williamstown, Mass.

When David Bispham gives his second public song recital in Mendelssohn Hall on Wednesday afternoon, January 6, his program will consist principally of songs by the late Hugo Wolf.

After several years' absence, George Grossmith who is known to New Yorkers for his humorous musical recitals, is to come back for a limited tour in January next. His entertainments in this city are to be given in Mendelssohn Hall, the first one late in January. Mr. Grossmith will bring with him several new sketches and a number of songs.

Miss Maud Powell is to introduce a new concerto by Arensky for violin and orchestra when she plays here next month. With this work she has won many brilliant successes of late at her orchestral appearances abroad. She is to make her reappearance with the Philharmonic Orchestra in Carnegie Hall on January 8 and 9.

Several of Mrs. Laura E. Morrill's pupils are making fine progress. The young contralto, Miss Lillia Eunice Snelling, sang in a church at Boston, December 6, and at

a private musicale in that city December 10. Mrs. Snelling has a number of concert engagements for the end of the month. Miss Cora Remington, soprano, was engaged as soloist at a church in Ridgewood, N. J., and she, too, has concert engagements for the season. Mrs. Florence Ludemann, another Morrill pupil, is the solo contralto in the same choir. Miss Carrie Virginia Truslow, after studying a year with Mrs. Morrill, has returned to her home in California. Miss Truslow has secured an excellent position in a church in Pasadena.

Mrs. Morrill will give her first musicale at her studio in the Chelsea on West Twenty-third street early in January.

Carl Venth's Sonata in G major for violin and piano was performed Sunday night at the German Press Club by the composer and William E. Bassett.

Mme. Blanche Marchesi is using Oley Speaks' "Little One a Cryin'" in all of her recitals abroad this season. At her recital in London last week it was the only American song on her program. This song has proven the most popular song Mr. Speaks has written. Three of his latest songs were accepted by his publishers last week to be out January 1.

The Olive String Quartet performed Beethoven's Quartet, op. 18, at the second in the series of concerts by the People's Symphony Auxiliary Club, and it was a most admirable performance, too. Miss Katherine Ruth Heyman, the pianist, assisted Miss Lillian Littlehales, cellist of the Mead String Quartet, in a fine presentation of the Richard Strauss' 'cello Sonata. Albert G. Janpolski, the baritone, was heard in a group of German Lieder, and Miss Heyman played solos by Chopin, Sinding and Liszt. Franz X. Arens, conductor of the People's Symphony concerts, lectured on the music of the evening. The next Symphony concert will be given Tuesday evening, December 22.

Theodore Parkman Carter, of 1211 Carnegie Hall, has been meeting of late with much success as a coach and as an accompanist. On December 9 he scored a hit at the musicale of the Daughters of 1812, held in the small ballroom of the Waldorf-Astoria, where he played the second piano in the Liszt E flat Concerto, performed by Desider Vécsey. Mr. Carter played with great style and finish. His breadth of tone and clever phrasing were keenly appreciated by the large audience. His work does great credit to his teachers, Mesdames Wienckowska and Hopkirk. Other prominent artists on the program were Heathe Gregory and Charles Richman, the well known actor.

Jules Steiner, tenor, and Effim Bronston, baritone, gave a recital in the Baldwin studios Tuesday evening, December 15. The singers were assisted by Miss Edith Milligan and Leopold Wolfsohn, pianists. A pleasing program was given.

Platon Brounoff gave a lecture on "Parsifal" Saturday night in the hall of the Educational Alliance, on East Broadway. The vocal illustrations were sung by Mrs. Rollie Borden-Low and Edward G. Buys.

Decsi Pupil in Grand Opera.

E DITH ROSS has been frequently mentioned in these columns, and this talented young woman, who owes all she knows to Decsi, has been added to the forces of the Metropolitan Opera House. She is coaching for "Parsifal," "La Bohème," "Lohengrin" and "Tannhäuser." Van Dyck, the tenor, first sent her to Decsi, since which time she has made fine progress.

Fischer, the eminent conductor at the Munich Opera, has handed in his resignation. This step is said to be the result of Felix Mottl's appointment as the successor of the late Hermann Zume.

MISS GERTRUDE PEPPERCORN

 HIS week THE MUSICAL COURIER publishes the picture of Miss Gertrude Peppercorn, the eminent pianist, who has recently made such remarkable successes in London and formerly similar successes on the Continent as a pianist of the highest order. Miss Peppercorn comes of an artistic family, her father being a celebrated portrait painter, and other members of the family being in the artistic field, and the atmosphere in which she was educated has always been artistic. She is a pianist of extraordinary gifts, with a beautiful and sympathetic touch and tone, and plays the whole modern and classical piano repertory. She is engaged for a tour in America, and will appear here probably some time within the next month, the announcement not having yet been received by this paper. Her personality is attractive, fascinating, and no doubt she will create an excellent impression.

Heinrich Gebhard in Boston.

THE charm of Heinrich Gebhard's recent recital at Steinert Hall, Boston, lingers in the memory, and he certainly holds a high place in the list of pianists, although one of the younger members of the profession. In addition to the press notices already published the following from the Boston Transcript will prove of interest:

At his recital yesterday afternoon Mr. Gebhard offered his hearers much beautiful playing and a highly original program. Beginning at once with the romantic and poetical ballad of Brahms, he then made bold to play one movement of a Beethoven Sonata, which the audience evidently enjoyed intensely. Curiosity was most aroused by the fact that Mr. Gebhard was to play a transcription of a new song by Mr. Loeffler, "Les Paons."

Mr. Gebhard played the transcription of "Les Paons" very sympathetically, and the piece itself proved fascinating. For other novelties Mr. Gebhard brought forward two pieces by himself, both admirably well made.

Mr. Gebhard did very beautiful playing all the afternoon, striking quite the right romantic note in the ballad, and carrying the Sonata through with great breadth and also with beauty of detail. In the scherzo there was a flowing sung melody, also a fitting amount of glitter in the accompaniment, and the Fauré pieces went sufficiently brilliantly. Barring a few moments in the Liszt compositions, Mr. Gebhard's tone was constantly beautiful, there was great variety of color about it, all was exceedingly musically, and always vitally alive; there was nothing tiresome about this concert. Had Mr. Gebhard only come from some strange city, or better still, from some far country, his recital would have attracted wide attention. Living, however, right here in town, he had yesterday an audience of only moderate size, although its quality would have been a compliment to any artist.—R. R. G.

H. Brooks Day Organ Recitals.

H. BROOKS DAY, F. A. G. O., gives organ recitals at close of evening prayer on Wednesday evenings, December 16, January 6, February 10 and March 2, at St. Michael's P. E. Church, 217 High street, Brooklyn. This is the December 16 program:

Adagio and Andante from First Concerto.....	Handel
Chorale Prelude, Liebster Jesu wir sind hier.....	J. S. Bach
Adagio, Vision.....	Rheinberger
Christmas Pastore.....	Merkel
Finale in D minor.....	Hesse

Victor Harris' Pupils.

M ISS MARY P. MITCHELL, pupil of Victor Harris, sang the contralto solo part in "The Ten Virgins," by Gaul, given by the New Brunswick Choral Society, Arthur Drake conductor. Miss Mitchell did the work at a few hours' notice, taking the place of Miss Grace Carroll, another pupil of Victor Harris, who was taken suddenly ill. Julian Walker, who was the bass soloist, is still another pupil of Mr. Harris.

The Manuscript Music Society of PHILADELPHIA

invites composers in America to compete for representation on the program of a Special Public Concert of Chamber Music to be given in February, 1904. A similar orchestral concert is projected for May, 1904.

All manuscripts (as well as inquiries) to be addressed by January 15, 1904, to PHILIP H. GOEPP, Secretary, 1530 Chestnut Street, Philadelphia, Pa.

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CHICAGO, Ill., December 14, 1903.

AFTER hearing the Berlioz program given by the Chicago Orchestra Friday afternoon, one is tempted to doubt the much vaunted progress of the last seventy-five years in the realm of the symphonic poem and in the mastery of orchestration. This creator of the symphonic poem and of "effects" in orchestral writing has anticipated all that modern writers flatter themselves they have created. Wagner and Liszt did not surpass him in power to depict definite moods and to suggest concrete ideas in music, and certainly both of them learned much from him in point of effective orchestration.

It is rather in content than in the means of expression that these writers and their later disciples, among whom one first names Richard Strauss, differ from Berlioz. His melodies, while beautiful, are very often modeled after the ideals of the classic school, and his harmonization, especially in his quieter moments, is sometimes quite as conventional as Beethoven's. Never does it attain the richness of Wagner or Liszt, but it at times quite equals in eccentricity the wildest moments of Richard Strauss.

Indeed, his music is so versatile and original that any limitations which the critic may be tempted to set for his genius seem unjust, since he has done everything that other composers have done, and has done all things as no one else did them.

Mr. Thomas selected his program yesterday with a view to exploiting the composer's versatility. One of his first great works, the "Symphonie Fantastique," op. 14, "Episode From the Life of an Artist," was the opening number. Its most interesting and effective movements are the last two, "The March to the Scaffold" and "Walpurgis Night's Dream." As examples of his virtuosity in orchestral writing they are equaled only by portions of his "Damnation of Faust," from which work the "Invocation," "Minuet," "Dance of the Sylphs" and "Rakoczy March" were presented at the close of the program.

Berlioz writes many "effects," some of which are the sincere expression of the mood. But occasionally they are mere "effects," empty and "without just cause," to quote from Richard Wagner, and are interesting more because of their cleverness than by reason of their musical content.

Mr. Thomas and his men gave one of the most faultless performances of these enormously difficult works which it has ever been the writer's privilege to hear. It was an example of consummate virtuosity, if that word can be applied to the work of an orchestra.

Yet another side of Berlioz's work was shown in the Recitative and Aria from "Les Troyens" and "On the Lagunes," op. 7, sung by Miss Marguerite Hall. Both numbers were fine examples of Berlioz's long sustained melody, and were splendidly given by Miss Hall, whose

voice is exceptionally rich and sympathetic, and whose interpretations were both musical and dramatic.

But they proved less grateful than the orchestral numbers and were received without enthusiasm by the audience.

The program of the seventh concert of the Chicago Orchestra will be devoted to the works of Beethoven, in commemoration of the anniversary of his birth. It will be given on December 18 and 19, and is as follows:

Die Geschoepfe des Prometheus, op. 43.
'Cello obligato by Bruno Steinle.
Rondino, E flat (posthumous).
Wind Choir.
Alla Danza Tedesca (Allegro assai), op. 130.
Cavatina (Adagio molto espressivo), op. 130.
String Choir.
Overture, Leonore, No. 3.
Symphony No. 3, Eroica, E flat, op. 55.

HOW MALEK PLAYS.

Ottokar Malek was heard for the first time in Chicago on the evening of December 6, in the Studebaker Theatre. He revealed himself as an exceedingly talented pianist, who possesses great natural gifts both musical and technical. These combined with unusual personal attractiveness make him an artist whose success with his audience as measured in enthusiastic applause and many encores was more than usually rewards a first appearance in this city. He is distinctly an artist of the subjective type. It is his own personality that he exploits in his playing—not that of the composer. This same type of artist finds his highest and most famous example today in the playing and personality of Paderewski. Like Paderewski, Malek will make ardent admirers and bitter enemies. His admirers will be drawn from the general public and from those musicians who place the emotional elements of music above the intellectual; who desire the emphasis of the poetic and sentimental, and who demand of each artist that he put as much of himself into his playing as is possible. Against him, as against Paderewski, those who find the highest type of interpretative artist in the man whose work conforms most nearly to the traditions of each composer will make common cause. It must be admitted that those artists who have won richest rewards in fame and money belong to the first named—to the subjective type, and, as said above, to this type Malek also belongs.

Every number on his program last Sunday was musical and poetic, and if he was most successful in those numbers in which these elements most abounded—as in the Chopin Fantaisie, for example—it was obviously because they were best suited to his personality.

His program was an exacting one. Opening with the Bach-Tausig Toccata and Fugue, to which he gave the traditional interpretation of his teacher Leschetizky, then followed the Beethoven Rondo in G; the Rameau Gavotte and Variations, played in the Leschetizky arrangement, and an Andante by Haydn, which the program failed to state is also a transcription from a symphony. The Schumann Symphonic Studies conformed his second number,

while the Brahms G minor Rhapsody and the Chopin Fantaisie, the latter both technically and musically the climax of the performance, comprised his third group. The Brahms Rhapsody illustrated in a striking degree this pianist's tendency to deviate from the text, and to substitute for the composer's intentions his own. How far he departed from the accepted Brahms style could only be shown by giving examples of the text as it is usually played and as Malek interpreted it. But it is only fair to add that the average member of an average audience would, if given his choice, prefer Malek's interpretation to the traditional one.

The program closed with three effective and grateful pieces by Gruenfeld, Sauer's "Sempre Scherzando" and Smetana's "By the Seashore," all of them given with abundant poetry and temperament, and from a technical standpoint very brilliantly. The audience, which was composed largely of members of the Bohemian colony in Chicago, and which contained as well many representative musicians of the city, was constant in its signs of enthusiastic approval.

CHICAGO HARMONIC ASSOCIATION.

In the theatre of the Bush Temple on Monday evening, December 7, the Chicago Harmonic Association, which is under the direction of Dr. Charles E. Allum, and the chorus is recruited largely from among the pupils and friends of the Bush Temple Conservatory. The work chosen for the initial performance of this season was Gounod's "Mors et Vita," which was most successfully given with the aid of an orchestra composed of members of the Chicago Orchestra, and Miss Helen M. Buckley, soprano; Mrs. Edyth Evans Scully, contralto; Chauncey Earl Bryant, tenor, and William Beard, baritone, as soloists. "Mors et Vita" ranks as Gounod's greatest religious work, and justly, since it abounds in all the charm of vivid rhythms and sensuous melody which make his secular music loved the world over. Dr. Allum and his collaborators performed the work with dignity, sincerity and reverence. The chorus is small for so great a composition, and has not an abundance of good material. But Dr. Allum is an efficient and tireless drillmaster, and

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he obtained excellent results, adverse conditions notwithstanding. He is a conscientious, accurate director, who works hard and makes all under him give their very best.

The soloists were all of them excellent. In natural gifts, as well as experience and artistic training, Miss Buckley is naturally to be accorded the first honors of the performance. Her work was marked by all the vocal and musical excellence that make her one of the most successful American singers now before the public. Mrs. Scully also possesses fine vocal material and sings with good taste and discretion. Mr. Bryant has one of the most beautiful, pure tenor voices the writer has ever heard. But his musicianship is not remarkable in any way, but as he gains experience in oratorio he should develop into a valued and worthy artist, for he is sincere and not without musical gifts in a rather undeveloped state. Mr. Beard exhibited much of the same vocal excellence and showed the same lack of musicianship.

VAN OORDT'S SECOND RECITAL.

Jan Van Oordt gave his second historical violin recital in Kimball Hall on the evening of Thursday, December 10. The program comprised the Beethoven, Paganini A major and Spohr A minor Concertos, truly an ambitious undertaking, and one which a violinist less abundantly equipped with technique and musicianship than Mr. Van Oordt might well hesitate to undertake.

The most striking feature of the performance was the great gain in control and repose which Mr. Van Oordt exhibited in the entire program, and especially in the Beethoven Concerto. This was given with all the dignity and breadth which should mark a Beethoven performance, which was the more commendable since Mr. Van Oordt has in the past been chiefly renowned for his unusual technical attainments. These he found ample opportunity to display in the Paganini Concerto, and his mastery in this direction has certainly suffered no loss. Equally sympathetic was the Spohr Concerto. The concert was largely attended.

CHICAGO MENDELSSOHN CLUB.

Harrison M. Wild has created a splendid male chorus in the Mendelssohn Club, which he has drilled to sing with a precision and a fine use of shading and phrasing seldom heard from such organizations. But while one had little or no fault to find with its performance, the program which he selected for the first concert of the season might be severely criticized. So perfectly drilled an organization could have performed almost any class of music. But either the literature for male chorus is woefully limited or Mr. Wild preferred to choose popular and less worthy compositions. It was left for the soloist, George Hamlin, to furnish the really worthy numbers of the evening, which he did in an Aria of Massenet; two charming songs of Weingartner, "Love's Awakening" and "Oriental Serenade"; "Immer

leiser wird mein Schlummer," of Brahms, and "Cecilia," of Strauss; and a group of English songs by Herman, Weidig and Beach.

GLENN DILLARD GUNN.

CHICAGO NOTES.

George Hamlin Concert, December 13.

George Hamlin's last concert before the holidays was given at the Grand Opera House Sunday afternoon, December 13, at 3:30. At this concert the eminent Chicago tenor was assisted by three young women soloists of unusual ability—Mlle. Flavie van den Hende, the Belgian cellist; Miss Maude Reese-Davies, soprano, and Miss Ida Simmons, pianist. The program was as follows:

I.	
Sonata (Agitato), 'cello and piano.....	Grieg
Miss Simmons and Mlle. Van den Hende.	
II.	
I Wait for Thee.....	Hawley
She Wears a Rose in Her Hair.....	Hawley
The Heart that Sings Alway.....	Hawley
A Rose Fable.....	Miss Reese-Davies.
III.	
Impromptu in F sharp.....	Chopin
Humoresque.....	Dvorak
Intermezzo.....	Brahms
Hungarian Etude.....	MacDowell
IV.	
Miss Simmons.	
O Those Alone.....	Carl Busch
Go Not, Happy Day.....	Carl Busch
No Searching Eye Can Preserve Thee.....	Carl Busch
The Gaelic Lullaby.....	Charles S. Burnham
V.	
Air.....	Bach
Serenade.....	Slitt
Mazurka.....	Popper
	Mlle. Van de Hende.

On Monday evening, December 14, Francis Hughes Wade, harpist; Winifred Townsend, violinist; Genevieve Jones, soprano; Avia Wilson, pianist, and C. Rawson Wad, baritone, give a concert in Kimball Hall. Immediately after the concert they start West for a tour of forty concerts.

Jenny Osborn.

Miss Jenny Osborn, who was soloist with the Chicago Orchestra on its recent tour through the Northwest, met with great success. Several press notices follow:

The soprano, Miss Jenny Osborn, is certainly a wonderful singer. Her voice is of broad quality and extended range. * * * A criticism of her faultless work is unnecessary.—Oshkosh Daily Northwestern.

Miss Jenny Osborn, the soprano, sang three numbers last night. * * * She has a finely cultivated voice of dramatic quality, a most attractive stage presence and sufficient magnetism to hold her audience. She was given a most cordial reception last night.—St. Paul Globe, November 20.

Miss Jenny Osborn has a strong, pure soprano voice under perfect control, and an altogether charming manner of simple unaffected

edness, which, were she any less of a musician, would secure for her a warm response from the audience. Her numbers were received with enthusiasm.—St. Paul Pioneer, November 20.

Miss Jenny Osborn is a charming soprano, with grace of manner and great beauty of voice. She sang an aria from "Fidelio" (Beethoven), a severe and taxing number, and did it most brilliantly.—Duluth Evening Herald, November 24.

Nature has been more than kind to Miss Jenny Osborn, the soprano soloist, for her commanding presence and charm of manner please her auditors before she has sung a note. Hers is a dramatic soprano of delightful smoothness throughout its range, her top notes of a bell-like clearness, while the lower tones have a richness and warmth of color that can best be described as heart quality. It is a most satisfying voice. Miss Osborn's aria manifested both her admirable technic and purity of tone. It aroused enthusiasm and at once established her as a prime favorite in the Manitoba capital. The "Song of Sunshine" was the most delicious bit of vocalism heard in Winnipeg in a long time.—Winnipeg Free Press, November 26.

Miss Jenny Osborn, the soloist, made a more than favorable impression. This lady possesses a lovely voice, under perfect control, and sings with much taste, while her interpretation is refined and pleasing. * * * Miss Osborn's tones are clear, pure and fine, and her voice gives evidence of careful and thorough training.—Winnipeg Telegram, November 26.

Pupils of Victor Heinz.

On Tuesday evening, December 15, the first of a series of four recitals by pupils of Victor Heinz takes place in Music Hall. The program will consist chiefly of classic and modern piano concertos, with the accompaniment of a full orchestra of Theodore Thomas' artists. The pupils appearing will be Miss Hazel Harrison, Miss Grace Sloan, Miss Marie Meyer, Isaac Levine, Miss Laura Crossman, Miss Vida Llewellyn and Miss Cassarine Marsh. Vocal artists of national reputation will appear.

Schumann Club.

On the evening of December 18 the Schumann Club will give a concert at Kimball Hall. The assisting artists will be Walfried Singer, harpist of the Chicago Orchestra; Max Fischer, violinist, and Miss Cosgrove, soprano.

Clarence Dickinson.

Clarence Dickinson gave an especially successful organ recital at Knox Conservatory, Galesburg, Ill., as the following press notices attest:

Surely Clarence Dickinson, who gave such an excellent organ recital last night in Central Church, cannot but say good words of a Galesburg audience, for he was greeted by the largest attendance at any of the artists' course. He has a pleasing personality that is felt keenly by his hearers. He has a characteristic style about his playing that wins for him friends. This, his second appearance in Galesburg, was a signal expression of the esteem in which he is held. While it is difficult to single out any one selection which was performed with any more credit than the other, it is safe to say—

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and the actions and hearty applause of the audience bear out the assertion—that as the program progressed the interest increased. This asserted itself remarkably at the latter part of the program. Mr. Dickinson received a number of recalls from the pleased hearers, and while he did not respond with an encore number he was kept busy answering the vociferous approval.—The Republican Register, December 4, 1903.

Clarence Dickinson, who appeared on the artists' course of recitals of the Knox Conservatory of Music last evening, was greeted with a full house. Mr. Dickinson, who enjoys a wide reputation as an organist, and who is at present the most prominent organist of Chicago, was not a stranger to a Galesburg audience, having given his first recital here last June during the Music Teachers' Convention. His playing then was pronounced the best work ever done in the city up to that time. Last night's recital was given as only an artist could give it, and the greatest quiet reigned in the audience throughout the program, which was so varied as to include a large scope of organ music. The greatest skill was shown in the management of the organ, and in interpretation Mr. Dickinson showed that he was master of the occasion.—The Evening Mail, December 4.

COLUMBIA SCHOOL OF MUSIC.

Members of the faculty of the Columbia School of Music will give a concert at Kimball Hall on the evening of Thursday, December 17. An interesting program will be offered by Mary Wood Chase, pianist; Francis More, organist; William A. Willett, baritone; Grace Whistler Misick, contralto; Ora M. Fletcher, soprano, and Charlotte Demuth Williams, violinist.

HOWARD WELLS.

Howard Wells' recent appearance in the Auditorium on the occasion of the American Conservatory faculty concert received favorable comments from the press. The following notices are quoted:

One of the most successful concerts of the season thus far was given at the Auditorium last evening. * * * Howard Wells always plays well and last evening was not an exception. He gave the Saint-Saëns Concerto for piano with brilliancy and careful finish.—Chicago Journal, December 3.

One hundred members and guests of the Schumann Club last night enjoyed one of the rare treats of the musical season in the recital of Howard Wells, of Chicago, at the Grand Hotel parlors. Mr. Wells is a most finished artist, and his beautiful playing delighted the music lovers of Janesville who were present. Mr. Wells' touch is remarkably expressive, and at the close of his well-chosen program he was forced to respond to three encores. The "Marche Grotesque," by Sinding, was charming, as was the closing number, the Liszt Tenth Rhapsody. Mr. Wells has a most pleasing manner while playing, and his beautiful playing kept the audience in raptures during the entire program.—Janesville (Wis.) Gazette.

ARTHUR BURTON.

Arthur M. Burton is a very busy man. In addition to much teaching he yet finds time for many engagements in concert and recital, as is shown by the following list: October 22, lecture recital, Chicago; October 27, song recital, Belvidere, Ill.; November 19, Union League Club, Chicago; November 22, Grand Opera House; November 25, lecture-recital, Aurora; December 17, Madrigal Club, Chicago.

"MIGNON" AT THE MUSICAL COLLEGE.

Following the production of the "Bohemian Girl," under William Castle's direction at a very recent Chicago Musical College matinee, the third act of "Mignon" was presented last Saturday afternoon by pupils in Herman Devries' classes in the School of Opera. The performance compared favorably with that given by many high class professional companies. All of the pupils displayed unusual histrionic talent in addition to their ability as singers. The orchestra again did excellent work. The students who compose this orchestra are members of the Chicago Musical College Orchestra, which rehearses regularly under the baton of Theodore Spiering. This drill under an eminent master is naturally of great value to the students, and the result was shown in their excellent playing of the difficult "Mignon" music. The role of Mignon was sung by Miss Frances L. Cossar. She displayed a voice of beautiful quality, finely schooled, and her interpretation of the part was most effective. Miss May Calder sang beautifully in a light soprano the music assigned to Filina. Theodore C. Diers' interpretation of the Italian nobleman, Lothario, showed careful study and undoubtedly dramatic ability. Naturally much of his action and stage business was copied from his instructor, Herman Devries, who was a famous Lothario with the Grau Company and at the Opéra in Paris. The Wilhelm Meister of Ernest O. Todd was a handsome lover with an unusually sweet tenor voice. He sang the Romance well and put a great deal of feeling into his work in the duet with Mignon. The lines of the old servant Antonio were spoken in a rich, resonant voice by Lawrence Denney. His makeup, as well as that of Lothario, was an artistic achievement. A short musical was given before the opera. The program opened with the Concerto for two violins and piano, D minor, Bach, played by Miss Ruth Clarkson and Miss Elsa Rosentower, two of M. Sauret's pupils who came to the college from Europe to study, and George Edwards, student under Hans von

Schiller. Miss Mary Garretson played "On the Mountain," "Bridal Procession" and "On the Carneval," Grieg; Miss Anita Alvarez, Introduction and Toccata, op. 12, Rheinberger, and Miss Rosentower the Andante and Rondo Russe, de Beriot. All of the numbers were given brilliant and musicianly interpretations. The work of the pupils in these Saturday afternoon musicales is of a wonderfully high standard.

CHICAGO MADRIGAL CLUB.

The first concert of this season's series by the Chicago Madrigal Club will take place under the direction of D. A. Clippinger in Music Hall on the evening of Thursday, December 17. Arthur M. Burton is soloist. The following program is announced:

Bugle Song Parker

The Chicago Madrigal Club.

Songs—

Zwei Lieder aus der Trompeter von Säkkingen Bruckner

Es hat die Rose sich Beklagt Franz

Auftrage Schumann

Babette Van de Water

Wake to the Hunting Smart

The Chicago Madrigal Club.

Songs—

The Hawthorne Foote

Traume Wagner

Mia Picciarella Gomez

Mme. Francesca Guthrie Moyer

Among the Lilies (Gavotte) Venables

May Dreams Abt

The Chicago Madrigal Club.

Songs—

Drifting (new) Dickinson

When Dull Care Old English

Nest Thee, My Bird Wallace

Ho! Pretty Page (words by Thackeray) Foote

Arthur M. Burton

Cuddle Doon Macy

The Chicago Madrigal Club.

Air des Adieux (Jeanne d'Arc) Tchaikowsky

Mme. Francesca Guthrie Moyer

Life of Youth Geibel

The Chicago Madrigal Club.

SUCCESSFUL CHAMBER MUSIC CONCERT.

The first of three morning chamber music concerts, announced by Miss Alport, was given in Assembly Hall, Fine Arts Building, on Saturday, December 12. The program comprised the Grieg G major Sonata for piano and violin, played by Miss Alport and Mr. Weidig; a Bourrée of Bach for 'cello alone, and Beethoven's "Adelaide" and "Mo-

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ment Musical" of Schubert, by Mr. Steinle and Miss Alport; a "Trio Sinfonico" of Enrico Bossi, which received its first performance on this occasion. Vernon d'Arnall added two groups of songs.

The concert attracted a large and fashionable audience. The names of the artists are sufficient guarantee of the musical worth of the performance.

JACKSONVILLE, FLA.

JACKSONVILLE, Fla., December 11, 1903.

MISS MABEL BASSETT, a graduate of the Hollins Institute of Virginia, gave an organ recital at the Union Congregational Church, in this city, on the evening of December 8. Miss Bassett was assisted by Mrs. G. W. Bassett, soprano; W. W. Vickers, baritone; Harwood Rosser, violinist, and J. A. Schreiber, tenor. The following was the program:

Holy, Holy, Holy.....	Dykes
Offertoire.....	Faulkes
Ave Maria.....	Millard
Pilgrims' Chorus.....	Wagner-Liszt
Now the Day Is Over.....	Marks
Prelude and Fugue in C minor.....	Bach
O Divine Redeemer.....	Gounod
Prelude and Cujus Animam.....	Rossini
Evening Star.....	Wagner
Postlude.....	Stern



Edwin Baxter Perry, the blind pianist, gave two very interesting recitals in the Windsor Auditorium on the evenings of December 9 and 10. Mr. Perry is an artist in every respect, and his work fully demonstrates this. His program consisted of works of Chopin, Schumann, Hofmann and Liszt, a short synopsis of each number being given by Mr. Perry, adding much to the interest of his work.



Mme. Rosa Linde, the mezzo contralto, who for two seasons traveled with Madame Nordica in recital work, will appear in Jacksonville next Wednesday, December 16, at the Windsor Auditorium.



The Choral Society of Daytona, Fla., is arranging for an excellent musical program to be given in a short time.



The Chicago Lady Entertainers, a Lyceum attraction, gave a concert at the theatre in Lake City, Fla., December 4.



A ballad concert was given at the First Baptist Church in Pensacola, Fla., on the evening of December 3. A good program was rendered by the local talent. G. M. S.

Rosenthal in Russia.

(From the New York Herald.)

ST. PETERSBURG, Saturday.

AT Herr Moritz Rosenthal's last concert on Tuesday a curious incident occurred. At the close of the concert the audience insisted on an encore until the management gave orders to turn out the lights. The frantic crowd persistently refused to leave, and in perfect darkness Herr Rosenthal was compelled to play for twenty minutes longer. The Russian press calls him the peer of Liszt and Rubinstein.

Thibaud at the Metropolitan.

JACQUES THIBAUD played Mendelssohn's Concerto and Sarasate's "Zigeunerweisen," and several encores at the concert in the Metropolitan Opera House Sunday night. The French violinist played in his usual finished and brilliant style. The audience received him with great enthusiasm. Mottl conducted.

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FRANCIS ROGERS.

A REPORT of Mr. Rogers' concert in Mendelssohn Hall, on the afternoon of December 8, appears in another column. Mr. Rogers gave a song recital at Alexander Hall, Princeton, N. J., under the auspices of the Orphic Order of the University on the evening of December 11. He gave also a recital at the Dansville (N. Y.) Sanitarium December 14. He is the soloist at the concert of the Mendelssohn Club, of Newark, on December 17.

Here are some press comments on Mr. Rogers' recent recitals in Boston, New York, and Montreal:

Francis Rogers, baritone, gave a song recital yesterday afternoon in Mendelssohn Hall that was heard by a large audience. He is a singer whose art is gaining in ripeness and in technical command of his resources through his application to it of intelligence, hard work and fine musical feeling, and whose singing it is therefore an increasing pleasure to hear. He is breaking down the barrier of reserve that has sometimes limited his range of emotional power and accomplished some remarkably beautiful results yesterday in sounding diverse notes of sentiment and passion. Fine taste and intelligence are always in control of Mr. Rogers' singing, and they are indicated as well in the choice he makes of programs. He avoids much of the beaten track, and his explorations of the lesser known regions of song brought a number of interesting pieces into his program yesterday.

It was clear from Mr. Rogers' singing of them that he had deeply felt and had identified himself with their varying moods. It was a great pleasure to hear singing so unfailingly intelligent, so deeply musical in its feeling, so genuinely artistic and sympathetic.—New York Times.

To record the occurrence of an artistically interesting song recital is an infrequent but a pleasant task. One is accustomed to listen for such virtues in the work of our older and much tried lieder singers, but when one of the younger ones offers an interesting program and sings it interestingly into the bargain it usually comes as a matter of surprise to the audience. The latter was the case yesterday afternoon, when Francis Rogers gave his song recital at Mendelssohn Hall. This baritone is no stranger to us, and his work has called for laudation before; yet on no previous occasion here has he succeeded in choosing it with as much feeling and spirit as he did the one of yesterday.—New York Tribune.

Francis Rogers, baritone, gave a song recital at Mendelssohn Hall yesterday afternoon in the presence of an audience whose size testified eloquently to the public esteem for his art. Mr. Rogers is now an old friend, and it is, therefore, a pleasure to record the fact that he is making steady progress in the field of lieder singing. Both his program and his treatment of it were well worthy of attention and deserved the hearty applause of the listeners.—New York Sun.

Francis Rogers proved anew his drawing power yesterday afternoon by filling Mendelssohn Hall with one of the smartest audiences seen in that cozy temple of music this season. It is always a pleasure to hear Mr. Rogers, for he is always the artist. There is no mistaking his pleasure in his work, nor his satisfaction in making his listeners share this pleasure with him.—New York News.

There are some American singers of songs—not many, to be sure, who combine admirable instincts with first rate accomplishments. That Francis Rogers is one of them he proved yesterday afternoon.—New York Press.

Mr. Rogers has made a great advance in all respects from his earlier self. His scale has been made uniform and free, with a fine, bright quality in its upper range.—Boston Journal.

Mr. Rogers has made progress in the art of interpretation. Formerly he had little ability to individualize. He has gained in diversity, as well as in breadth and authority of expression. When he first sang in public thoughts of tone production occupied him. As he became more and more free in this respect, he then began to

realize that each song, if it be worth singing, has its own mood, and that this special mood must be reproduced. Now he gains with each appearance.—Boston Herald.

Mr. Rogers improves constantly in his art, having at length over come his tendency to sing out of tune. He sang yesterday, as he always does, with great command of his beautiful voice, its lovely mezzo voce, its excellent pianissimo and its powerful loud tones all being heard to good advantage. As always, too, he sang with much nicety of phrasing.—Boston Transcript.

Mr. Rogers possesses a baritone voice of exceptional strength and richness, and, what is more, he knows how to use it. He is an artist in the highest sense of the word.

In just what style of song Mr. Rogers is most happy it is difficult to determine, as his versatility is remarkable. He has the voice for splendid robusto passages, and the art for the most subtle and tender movements.—Montreal Gazette.

In Mr. Rogers we made the acquaintance of an able, intelligent and sympathetic artist, who rendered his selections splendidly. Possessing a rich baritone voice, which he uses with consummate care, his enunciation in the three languages of his songs was perfect. His control of breath was of like proficiency, and such repose is rarely witnessed in Montreal.—Montreal Daily Star.

Hemus Song Recital.

THE announcement that Percy Hemus would give the entire program in the second of the Powers-Hoece series of musicales sufficed to fill the spacious studios. Those attending experienced some personal discomfort, but were amply repaid by the singing of this remarkably able young artist. Notwithstanding the length of the program, twenty-one songs, the interest was intense throughout. It is not too much to say that a program of this high character has rarely been in the hands of an artist of his powers of finished interpretation.

Mr. Hemus worked his hearers up to the highest enthusiasm by the dramatic intensity of his singing of "I Am the Spirit Who Denieth," while in the dainty songs he brought into play his exquisite mezzo voce—learned from Powers.

Albert Mildenberg's new song, dedicated to Mr. Hemus, is well worthy of both composer and singer; it will add much to Mildenberg's renown. The composer was visibly pleased with the success it achieved. Mr. Briggs' accompaniments were excellent. The program:

Adelaide.....	Beethoven
Gondolier.....	Schumann
Der Nussbaum.....	Schumann
Ihr Bild.....	Schubert
Wiegenlied.....	Schubert
Nachtlied.....	Rubinstein
The Dream.....	Rubinstein
Warum?	Tchaikowsky
Wie Melodien zieht es mir.....	Brahms
Immer leiser wird mein Schlummer.....	Brahms
Der Musikanter.....	Wolf
Vorborghen.....	Franz
Marie am Fenster.....	Boito
I Am the Spirit Who Denieth (Mephistophele).....	Godard
Le Voyageur.....	Bemberg
Soupir.....	Thomas
Le Baiser.....	Beach
O Were My Love Yon Lilac Fair.....	Various
Two Trivial Songs.....	Mildenberg
Goodby (first time).....	(Dedicated to Mr. Hemus.)

Accompanied by the composer, Albert Mildenberg.
Accompanist, Harold Briggs.

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Greater New York.

NEW YORK, December 14, 1903.

ME. N. FORNIER, pianist, and Mr. Dumond, violinist, collaborated in an invitation recital at the studio of the former last Friday afternoon. This was the program:

Parsifal, Prelude.....	Wagner
Kreutzer Sonata.....	Madame Fornier.
Concerto, op. 64.....	Beethoven
Ballade, op. 23, G minor.....	Mr. Dumond.
St. Patrick's Day.....	Chopin
Killarney.....	Vieuxtemps
L'abeille (The Bee).....	Balfe

Madame Fornier, a representative pupil of the noted Marmontel, of the Paris Conservatoire, plays with absolute technical control and musical spirit. The performance of the very difficult "Kreutzer Sonata" did her highest credit; she played with clean cut touch and rhythm. Violinist Dumond possesses the special characteristics of the French school, and his playing was much enjoyed. The studios were filled by as many people as could find room.

Miss Margaret Hilton Hard's second salon was to have had, among others, the participation of Mr. and Miss Mildenberg. Serious family illness caused both to be excused at the last moment, whereupon the calm Miss Hard, never nonplussed, obtained the very satisfactory services of Henri G. Andres, pianist and composer, and Alexander Howell, the tenor. Mr. Thiers gave a talk on "The Architecture of Song" in his well known philosophic vein, illustrating the same with songs by Spencer, Clay and Frank Sawyer. The "Hey Dolly, Ho Dolly," by Sawyer, is a gem, in imitation of an old English gavotte, and Thiers sings it with much gusto, preserving its classic character.

Mr. Howell sang Jensen's "Murmuring Zephyrs" with daintiness. Mr. Andres played his own Polonaise, an interesting composition, with fervor and fluent technic. There was an exhibition of miniatures by Mrs. M. Dayton Burgess, which interested those to whom this special form of art appeals. "Philosophy as Applied to Voice Study" was the subject of Miss Hard's talk, and again her hearers were charmed with what they heard. Miss Hard is nothing if not original; she seems to get right at the root of things, and has such a refined manner of giving these glimpses of her storehouse of knowledge that it is a pleasure to see and hear her. Elise Reimer, as usual, played the accompaniments for the singers with utmost sympathy and understanding, and Miss Adeline W. Torrey, manager for Miss Hard, poured tea at the close. The next and last Hard salon occurs January 5, 1904.

The Women's Philharmonic Society, vocal department, Clara Bernetta chairman, gave a well attended evening of music at Carnegie Chapter Room, in which the participants were Lucille Smith Morris, pianist; Silvia Bromley, soprano, and Tor Van Pyk, tenor. As the writer entered, Mrs. Morris was bowing to vigorous applause following her playing of three MacDowell pieces. Mr. Van Pyk sang only one of his numbers, being obliged to hurry down to the "Old First," where he sang the same evening at Mr. Carl's recital. Little Miss Bromley, a child of seemingly a dozen years of age, has a very promising voice, reaching high G and A with ease, although altogether lacking in power. She had to sing encores, one of which was a bright little thing called "Chestnuts." Following the musical program there was an informal reception. The roster of this society contains such names as Amy Fay, president; Laura Sedgwick Collins, Madame Von Klenner, Madame Cappiani, Miss Niebuhr, and undoubtedly many people are interested in the work.

The American Academy of Dramatic Arts (Empire Theatre Dramatic School) gave the second performance of this season (the twentieth) at the New Empire Theatre, four short plays making up the afternoon's entertainment. In the first, "The Dowager," a comedy in one act by Charles Matthews, Olive Temple's work was good; so was that of Mr. Dugan. "Jephtha's Daughter," a comedy by Cavalotti, gave opportunity to Elizabeth Flournoy. She is a fine actress, and needs but time and experience to bring her into the larger world of dramatics. She received five curtain calls. Morgan Wallace did well as Count Mario Alberti. Henry Greenwell was the special star of "A Lonely Life," by Alfred Sutro. Much interest was shown in the closing piece, "A Cigarette from Java," comedy, by T. Russell Sullivan. Tcherita, as played by Adeline Bagby, was a pleasing character. Margaret Taylor and Mr. Dugan both distinguished themselves.

Messrs. Bell and Jehlinger did their share in the stage management to help to success.

Tea Rooms, 20 West Thirty-third street. Those who expect to take part are Mrs. Horne, contralto; Frederick Schalscha, violinist, and Mrs. Amy Grant in musical readings. Of her lecture the Seaside Echo said: "Mrs. Horne's informal talk found great favor with an interested audience at Old Fort Inn. In her own teaching Mrs. Horne accomplishes much by the use of skillfully drawn mental pictures, coupled with the happy faculty of illustrating, which is peculiarly her gift."

Letitia M. Howard played piano solos at a concert in New Brunswick recently, meeting with much success. She played the Moszkowski Waltz in E major, and Schütt's "Valse à la bien aimée." Miss Howard is one of the best pupils of Miss Bisbee.

Madame De Levenoff and Mr. Fonaroff gave a students' musicale Saturday evening last, when the following long list of pupils, pianists, singers and violinists took part: Misses Helen Gordin, Annie Greenspun, Liza Gordin, Rosa Rubin, Isabella Girszock, Madeline Lontjens, Nadia Gordin, Annie Rubin, Louise Margodant, Lena Cooper, Daisy Mendel, Jenney Ingermann, M. Shapiro, Celia Feinman, Rebecca Kurzikoff, Edith Tali Esen Morgan, Jenny Reed, Bessie Hochstein, Felicie Lontjens, Sophie Breslau, Winnie Reed, Sarah Sakolski, Dora Thomas, Mrs. Sophie Fanoni and Leo Gordin, Abraham Silver, Willy Schwartz, Dave Reed, Alfred Reed, William Hochstein, Oliver Chauvet and Mishel Shapiro. Mr. Fonaroff and some of his violin pupils united in the Wagner-Liszt "Isolden's Liebestod."

Miss June Clements Detweiler, a pupil of the Topping-Brown studios, is now filling her second season's engagement as solo contralto in the choir of Saint Mark's P. E. Church.

Mrs. Charles A. Gries was the solo pianist at the musicale of Miss Boese, December 7, playing the Chopin Variations, op. 12, and Liszt's "Liebestraum" Nocturne.

Mrs. Carrie L. Dunning, of Buffalo, author of the "Dunning System of Improved Music Study for Beginners," has spent the last week in New York, where she has succeeded in interesting many prominent teachers in the method.

Francis J. O'Connor, organist of St. Mary's Roman Catholic Church, of Binghamton, N. Y., is also in the city, studying with Dethier.

Bruce Gordon Kingsley is giving a series of Wagner lecture lessons at Carnegie Hall, having begun December 9, 11 o'clock.

E. Presson Miller gave a students' musicale at his spacious rooms in Carnegie Hall last night, which will be duly reported in this paper next week.

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ATLANTA, Ga., December 11, 1903.

HERE is a diversity of opinion here regarding the advisability of the public appearance of undeveloped musicians. Some teachers advocate a complete retirement from public gaze until fully equipped with the necessary requirements of a finished player or singer, while the pros claim that these appearances stimulate their interest in music and brings confidence.

Both sides seem to have good points to substantiate their claims.

To the person who realizes that music is a serious and arduous study, to the one who needs no stimulus outside his art, it seems that to constantly appear before audiences, and the necessary preparation required for this, would be a comparative waste of time, and to such an one I would suggest an employment of time and strength to more lasting results. So much for the cons.

On the other hand, how many would, or do, undertake to ascend the musical mountain for any other motive than to have an accomplishment, a sort of veneer to culture. In talking with a teacher employing this method he said: "You have no idea how many come to me to gain only a superficial knowledge of music. I take them, and while I give them recitals galore, to satisfy their vanity, I am, at the same time, unconsciously instilling into them some foundation principles. How many do you suppose I could get to study harmony unless it was garnished?"

The latter class, if capable teachers, do much to stimulate the musical atmosphere of a place, and often get a pupil so interested by these means that a desire to continue is developed. So instead of looking upon each other with suspicion why not shake hands over the matter and feel that each is doing his best to stimulate a love for music in Atlanta.

Miss Evelyn Jackson and his sister, Miss Marion, probably have the largest class in Atlanta, and do more in a public way for their pupils than any other teachers here. It is strange that Miss Evelyn, who is a former pupil of Alfredo Barili, should adopt one extreme, while her sister takes the reverse position.

Miss Jackson does not profess to finish her pupils, although she has graduates from her school. These she advises to continue under Professor Barili, and in combination the extremes create some fine musicians. I have in mind Miss Leona Clarkson, who, after studying with these teachers, went to Berlin, Germany, where she was one of the favored applicants to one of the best institutions there, and in about a year afterward was given the position as the assistant to Madame Carreño. Of course we are proud of her.

One of these public entertainments recently given by the Jackson School of Music was decidedly interesting. It was a St. Cecilia festival, and lasted three days. The first night was devoted to essays, one by the newly elected president of the Masters Club, Miss Minnie Van Epps.

Fope's "Ode to St. Cecilia," also Dryden's on the same saint, were recited. Then followed a debate, Resolved that music is the most divine gift—which was conducted by verses on the subject. The affirmative won, and a large oil painting of the patron saint was crowned with green wreaths by twenty-five children. They were all dressed in white and the scene was very effective. The evening was finished by violin and piano music.

On the second night the program was devoted to "dream music," with the lights turned low. So realistic was it that the audience left more asleep than awake. The third afternoon was devoted to the little tots, who gave a miscellaneous program of violin and piano music. Those taking part were Minnie Van Epps, Pansy Spencer, Angie Harding, Helen Spencer, Margaret Thurman, Helen Lyon, Nora Angram, Gladys Dunson, Mary King, Elvira Westmoreland, Susie and Barbara Hunter, Master Marsh

Adair, Hall Williams, Harriet Loyless, Ethel Read, Jeanette Lyons, Emily Hilliard Cassin, Louise Read, Sarah Rawson, Elizabeth Rawson, Master A. C. Turner, Anna Lee McKenzie, Elizabeth Dunson, Nellie Turner, Jennie Lou Stocks, Pauline Hope, Edith Dunson, May Kendrick, Lynne Carnes, Bessie Moran, Marie Moore, Carolyn Porter King, Corrie Hoyt Brown, Harriet Calhoun, Julia Padgett, Dorothy Harmon, Mary Brown, Master George Hope, Mildred Harmon, Joseph Mobley, Nellie Branan, Agnes Williams, Margaret Middleton, Lucy Bacon and the little five year old violinist, Mary Branan.

Even the Grand Opera House has been tuned up this week, presenting the "Chinese Honeymoon" and the "Burgomaster" to well filled houses.

Fi Fi and Mr. Pineapple, of course, furnished the spice in the "Chinese Honeymoon," the parts being taken by Miss Toby Claude and John Henshaw. Miss Stella Tracy as Mrs. Pineapple was clever, but the voices of merit were centred in a group of three—W. H. Clarke as the Emperor, Edward Clarke as Tom Hatherton and Miss Frances Knight as the Emperor's niece—Soo Soo. The first mentioned was especially good, and his deep, sonorous tones seem to know no depths.

It was astonishing to see such a small audience gathered to hear one of the best recitals ever given here. It was the Bach recital, by Gustave Wm. Pringnitz, on Thursday night. Possibly the subject was beyond many musicians, but it was all the more to be regretted that they did not attend and educate themselves; and has the ear of the Atlanta public got to be tickled by the name of some foreign musician of mediocre ability to attract? No violinist in the South has the technic that is possessed by Mr. Pringnitz, and his effort on this occasion was a masterly one. Bach is one of his hobbies; he sees in him humor, pathos and all the traits that human nature can boast of. If there was a "star piece" on the program I would attribute that honor as falling on the Ciaccona in D minor, and it was a shooting star which made every face in the select audience brilliant with pleasure. The close harmony which Bach delights in was not appreciated by some, but it was at least instructive. No better way to tell of the pleasure enjoyed can be given to reproduce the program in full:

Grave, C major.
Fugue, C major.
Largo, F major.
Allegro, C major.
Ciaccona, D minor.
Préludium, E major.
Loure, E major.
Menuetto I and II, E major.
Bourrée, E major.
Giga, E major.
Sarabande et Double, B minor.
Andante, C major.
Gavotte et Rondo, B minor.

Mr. and Mrs. William Browne, of St. Paul, Minn., are the guests, for the winter of their son, Dr. J. Lewis Browne. Mr. Browne, Sr., is also an eminent organist, and was heard for the first time in Atlanta at Mr. Pappenheimer's last Monday night.

Last Sunday night being the first one of the month the usual musical service was given at the Sacred Heart Church. On this night the sermon is omitted and the entire evening devoted to music. It was not altogether the singers' fault, although some were laboring with colds, that the service was not as successful as usual. The organ insisted on going long after Dr. Browne bade it stop, and it died hard. It reminded one of the Clarence Eddy concert here some years ago, when the organ wheezed and groaned, and finally refused to go at all. But

these accidents will occur, and it is fortunate for the audience that it is not often.

Mrs. Frank Pearson seemed to be in good voice as usual, and gave much pleasure. When she does not force her voice it has a mellow soprano, and her middle register is exceptionally good.

The soloists consisted of Mrs. Frank Pearson, Mrs. Mary O'Brien, contralto; Harry Hasson, baritone; Oscar Pappenheimer, cellist, and Dr. J. Lewis Browne, organist and director. The choir consists of about twenty-five voices.

BERTHA HARWOOD.

NATIONAL CONSERVATORY CONCERT.

Assembly Hall, Monday Evening, December 7.

Serenade, D minor.....	Volkmann
String Orchestra.	
'Cello solo, Miss Sarah Gurovitch.....	De Bériot
Violin solo, Scene de Ballet.....	Frank Havick.
Piano solo, The Trout.....	Heller
Miss Dora Friedsell.	
Violin Concerto, E major (first movement).....	Vieuxtemps
Julius Casper.	
Andante Cantabile.....	Tchaikovsky
String Orchestra.	
Violin obligato, Julius Casper.	
Piano solo, Scherzo, B minor.....	Chopin
Miss Gisela Schlesinger.	
Largo for string orchestra.....	Handel
Violin obligato, Nicholas Garagusi.	
At the piano, Miss Schlüter.	
At the organ, Mr. Hayden.	

MISS AGNES D. WAINWRIGHT, a soprano and student of the vocal department of the Conservatory, was announced for two numbers, but illness prevented her from appearing. A program devoted entirely to instrumental music must have greatly pleased the audience, for the hall was crowded with pianists and violinists. Edmund Severn, a well known violinist and composer, remained through the concert and appeared to enjoy the playing of the youthful performers of the solo parts. Mr. Lichtenberg was present, too, and he probably alternated his admiration with criticism when his pupils played.

The "planets" this year seem favorably inclined to performers of string instruments. Violinists, cellists and harpists are claiming their full share of public and critical interest. In the words of dear old Rip Van Winkle, may these string players "live long and prosper."

The faculty at the National Conservatory of Music is made up of men and women of international fame. Josephy, Miss Adele Margulies, Leopold Lichtenberg, Leo Schulz, Henry T. Finck, Eugene Dufriche, Irénée Bergé, Max Spicker and Charles Heinroth are at the head of the various departments, and what they are doing as instructors is demonstrated at the monthly concerts by the students. Some of the performances Monday night of last week were worthy of a concert for which tickets are sold. This statement has been made before about the concerts by the National Conservatory of Music. That the concerts attract professional musicians is some indication of their character.

The playing of the Conservatory Orchestra is highly commendable. Mr. Schulz seems to take pride in his duties as kapellmeister. The results of his training are apparent in the fine ensemble.

Thursday evening, January 14, 1903, the Conservatory Orchestra will give a concert at Mendelsohn Hall.

The semi-annual entrance examinations in singing, opera, piano, organ, violin, cello, contrabass, harp and all other orchestral instruments, will take place January 4 (Monday), at 10 a. m. to 12 m., 2 to 4 p. m., and 8 to 9 p. m.

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European Notes.

Puccini's "Bohème" was performed November 25 at the Vienna Opera, with very brilliant success. Fräulein Kurz as Mimi and Herr Schroder were recalled ten times.

Giordano's "Siberia" will be given during the carnival season at Genoa, Naples and Vienna.

Next Whitsuntide Amsterdam will have a Beethoven festival under Weingartner's direction, at which all the nine symphonies, a violin concerto and a piano concerto will be performed.

A first performance of "Die Götterdämmerung" lately took place at Treviso.

Georg Henschel's Requiem was performed for the first time in Germany at Magdeburg November 22. It was originally produced in London, where Henschel lives.

The latest Munich popular symphony concert was partly in commemoration of Schubert's deathday. After a performance of the "Rosamund" overture by the Kaim Orchestra, Fräulein Bieter sang five of the master's ballads. The concert concluded with Beethoven's Seventh Symphony. Herr Raabe conducted.

The third concert of the Rosé Quartet took place in Vienna December 2. The program was: Quartet, G major (first performance), Giuseppe Guonamici; Piano Trio, D minor, Arensky; Quartet, B flat major, op. 168, Schubert.

Willy Burmester, at his second concert at the Bösendorfer Hall, Vienna, with the pianist Mayer-Mahr, on November 27, presented the following program: Sonata, D major, for piano and violin, Beethoven; Concerto, No. 7, E minor, for violin, Spohr; Thirty-two Variations, C minor, for piano, Beethoven; Canzonetta, Tschaikowsky; Waltzes, Grieg; Gavotte for violin, Rameau; Polonaise, E major, for violin, Liszt; "Hexentanz," Paganini-Burmester.

Maurice Aronson, who went to Berlin a little over two months ago as assistant to Leopold Godowsky, is meeting with more than usual success.

The concert at Swinemünde on the 11th inst. in aid of poor children, at which the American Miss Sada Wertheim took part, was a complete success. Miss Wertheim is described on the program as "die Amerikanische Violin Virtuosa, Miss Sada, Schulerin des Herrn Professor Joachim."

About the middle of December the "Barth'sche Madrigal Vereinigung" of Berlin will give their first concert, when a complete series of Italian, Dutch, English and German madrigals of the fifteenth, sixteenth and seventeenth centuries will be rendered. Arthur Barth will conduct.

The sudden illness of Fräulein Pregi necessitated a change in the program of the fifth Friday concert at Frankfort. It was originally intended to perform not only compositions by Berlioz, but also works of the French and Italian Rococo school, but the latter were omitted in the performance, and exclusively Berlioz numbers were given. Richard Strauss conducted in the absence of Hausegger, who was indisposed.

The second Kaim concert at Frankfort was devoted to Berlioz as a celebration of his 100th birthday. The program comprised "Harold in Italy" and the "Symphonie Fantastique." The former was conducted by Peter Raabe, the latter by Felix Weingartner.

Respecting the Pianola concert in Leipsic a German paper writes: "The young German-American, Schaad, who presided in a masterly style at the Pianola, produced on his hearers the illusion of a performance by a genuine piano virtuoso."

The concert of Jan Kubelik will take place January 7 in the large hall of the Music Society, Vienna, with orchestra.

On December 18 the second academy concert of the Vienna Singing Academy will take place in the Music Society's large hall. It will be a vocal concert, and the program will be taken from the choral album lately published by the Music Society. Among others are several choruses dedicated to the society, which will be performed for the first time.

At a concert of the Vienna Ladies' Choral Society, November 25, a new piece by Richard Stöhr was performed.

The work is for three female choruses, is quite original and a valuable addition to the repertory of the society and its sister organizations.

Prof. Paul de Conne will give a concert December 16 at the Bösendorfer Hall, Vienna.

Massenet's "Manon" had a great success at its first performance at Dresden, although the soprano, Fräulein Wedekind, was unsatisfactory.

The Rosé Quartet, of Vienna, has, as usual, arranged its annual "popular" concert in the large hall of the Music Society, to take place December 11. The program comprises a new string quartet by the Russian composer R. Gliere, and Beethoven's Sextet. An intermediate number by Berlioz will be played by Concertmeister Rosé.

Eugen d'Albert gave a Beethoven-Schubert evening on December 11 and will give a Chopin-List evening December 18, in the Bösendorfer Hall, Vienna.

On the Grand Duke's birthday, November 25, the usual Darmstadt festival performances took place, under depressing circumstances, owing to a death in the ducal family. The popular opera of Kaskel, "De Dusle und das Babeli," was given for the first time, under Rehbock's direction. Herr Wolf and Fräulein Roediger sang the title roles, with Frau Tollie as Gemma.

During the last week of last month Hanover was visited by Ludwig Wüllner, Joachim, Sarasate, R. Hausmann, Edyth Waiker, Theodor Bertram and Concertmeister Grützmacher.—The Music Academy played on All Souls' Day Berlioz's great Mass.—At the Court Theatre "Penitheile" (the symphonic poem found among the papers left by Hugo Wolf) was well rendered, but met with only a "friendly" reception.

Kaskel's "Der Dusle und das Babeli" was given for the first time in Stuttgart on November 29. It was received with applause, increasing as the evening went on. The composer was called after the second and third acts. Court Capellmeister Schink conducted.

Theodor Bertram in his concert at Vienna, December 7, sang the great air from the "Fliegende Holländer" and Wotan's "Abschied" and several ballads by Loewe.

Franz Veczey, the boy virtuoso, gave a concert at Vienna on December 14, with the assistance of the Vienna Concert Society.

Berlioz's "Romeo and Juliet," which has hitherto been heard only piecemeal in Germany, was produced in its entirety by the Stuttgart Court Orchestra, under Pohlig's direction, with very great success.

The Brunswick Society for Chamber Music (Riedel, Wunsch, Vigner, Meyer and Bieler) have given two concerts at which they performed: Bach, Violin Sonata, B minor; Brahms, Quintet, op. 3; Beethoven, Piano Trio, op. 70, No. 2; Grieg, 'Cello Sonata, A minor; Beethoven,

String Quartet, op. 59, No. 2; and Schumann's Piano Quintet.

Miss Geraldine Farrar will soon be heard in Paderewski's new opera, "Manru," at the Royal Opera House, Berlin.

At the second Dessau subscription concert Bruno Ahner, of Munich, played Sinding's Violin Concerto, A major, op. 45; an Air from Bach, and "Die Biene," by Schubert.

At the concert, November 7, of the Barmen Allgemeines Concert Verein, a new orchestral work by Max Bruch, "Suite for Grand Orchestra," was performed. It was admirably rendered, as were also the two Romances for violin, by Beethoven, and Smetana's symphonic poem, "Ulava."

A new concert enterprise has been founded in Brussels by F. Carpi, who assumes the management. Four grand concerts are promised, devoted exclusively to works of Mendelssohn.

In Prague the centenary of Berlioz was celebrated by a performance of "The Damnation of Faust." Capellmeister Moritz Auger was the director.

A new fairy opera, "Dornroschen," by Hans Weweler, had its first performance at Cassel, November 14. It was excellently rendered, but is deficient in originality.

On November 26 the Vienna Concert Society gave at the Volksgarten, Haydn's Symphony, No. 10, D major; Wagner, third act of "The Meistersinger"; Mendelssohn, "Finale" overture, and works by Brahms, Bizet, Gounod, Verdi and Strauss.

The contra bass virtuoso, Eduard Madenski, gave a concert in Vienna with the assistance of Fräulein Betty Schubert.

The Vienna Academy Wagner Society gave its fourth concert November 28. Among the artists were Fräulein Lucie Weidt, Fräulein Johanna Klapp, Paul Fischer and Albert Ernst. The chorus was directed by Ferdinand Foll.

On December 3 Emil Sauer gave his second and last concert in the Bösendorfer Hall, Vienna. It was a Chopin evening.

The Winderstein Orchestra of Leipsic lately performed a symphonic poem by Karl Gleitz, "Fata Morgana," which was given in the winter of 1898-1899 by Nikisch at Berlin. Gleitz has composed other pieces of the same nature and several piano works.

The Lyric International Theatre of Milan produced for the first time a lyrical comedy in three acts, "A Love Story," music by Samara. It had a brilliant success.

At the Budapest Opera, a one act piece, "The King of the Mist," by Abranyi, was lately given. The composer founded the first musical review in Hungary.

At the Marie Theatre, in St. Petersburg, there was not long ago revised for the benefit of the orchestral performers, "La Pskovitaine," the work with which Rimsky-Korsakoff made his débüt on the stage in 1873. When it was revised in 1895 the author touched it up a little, and on

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this occasion he added a prologue. With new scenery and costumes it had a great success.

The first performance of the Emil Sauer Piano School, at the Conservatory, Vienna, took place December 9. Fräulein von Fabian, Lily Markus, the Countess Morsztin and Messrs. Goll and Wassenhoven took part.

Willy Burmester gave his third concert December 10 at the hall of the Music Society, Vienna, with the following program: Beethoven, Violin Concerto; Bach, Air; Tschaikowski, Violin Concerto.

The Dresden Opera is the only theatre which, on the Berlioz centenary, December 11, produced his "Benvenuto Cellini."

The first performance of Massenet's "Manon" at the Royal Opera, Berlin, on December 1, was received coldly.

The première of "Roi Arthur," the unedited work of Ernest Chausson, took place in the Brussels Theatre La Monnaie, on November 30. The text is taken from the old tale of the Round Table. In spite of brilliant mounting and excellent execution, the work aroused only slight sympathy in the audience.

The operas played most often in Germany during the season September, 1902, to September, 1903, were: "Carmen," 293 times; "Lohengrin," 284; "Tannhäuser," 283; "Freischütz," 234; "Il Trovatore," 225; "Cavalleria Rusticana," 225; "Mignon," 210; "Les Pailllasses," 189; "Les Contes d'Hoffmann," 184; "Martha," 173; "Faust," 173; "Fidelio," 167; "Czar and Carpenter," 165. In operetta, Johann Strauss led, with 355 performances of "Die Fledermaus."

At the fourth Gürzenich concert in Cologne, December 1, Fritz Steinbach devoted the whole evening to Brahms.

On December 7 Yvonne de Treville, an American soprano, made a success in an operatic production at Cairo, Egypt.

Miss Belle Applegate, an American singer, formerly of the Dresden Opera, has been engaged for the Royal Theatre at Weimar.

The Bohemian String Quartet announced for its Munich concert on November 29, the Quartet, B flat major, of Haydn, and the E flat major of Beethoven. It likewise introduced to Munich Weingartner's Quartet in F minor, that has been so successful in Berlin.

The Bayreuth Music Society, under the direction of Julius Knieze (to which Herman Zumpe, Anton Seidl Fischer, Humperdinck and others belonged and which Richard Wagner encouraged), gave its 200th concert on November 22 in the Opera House. It was a jubilee performance and the stage was turned into a palm garden in which the Philharmonic Orchestra from Nuremberg, the Music Society's Orchestra and its chorus of 350 persons were placed. The audience was a distinguished one, and the brilliant picture presented to the spectators called up memories of the laying of the foundation stone of the theatre when Richard Wagner conducted Beethoven's Ninth Symphony. On this occasion Beethoven's Seventh was given. Conrad Ansorge played Chopin's Ballade in A flat major and Liszt's piano Concerto in A major with orchestral accompaniment. Siegfried Wagner conducted the rendering of the baritone solo from his opera, "Herzog Wildfang."

Siegfried Wagner's new opera, "Der Kobold," which will soon be produced in Hamburg, was on November 28 played privately at Nuremberg by the Philharmonic Orchestra in the composer's presence. His sisters and Frau Cosima Wagner were also present.

The Stern Singing Society will, at its next concert, January 18, perform the "Hohes Lied," of Bossi, which it produced for the first time three years ago.

The Steinidel Quartet will give a third concert in Berlin in the Philharmonie on February 29, 1904.

The newly founded Munich Quartet organization of Theodor Kilian, Georg Knauer, Ludwig Vollnhal and Heinrich Kiefer will give concerts under the name of the Munich String Quartet. The next concert will be on January 5, 1904; the last, February 23.

Godowsky, Emil Paur, Elsa Ruegger, Dr. Wüllner and the Hollaender Quartet recently made successful concert appearances in Berlin.

An American pianist, Miss Jane Olmstead, made her first public appearance at the Leroy concert in the Théâtre Victor Hugo, Paris, where she played the Concerto in G minor, by M. Saint-Saëns. She was warmly applauded and recalled several times.

The well known critic and lexicographer F. W. Reissman, died lately at Wiesbaden, aged seventy-nine. He completed Mendel's "Universal Lexicon of Music" and compiled "Illustrated History of Music," "History of German Lieder," &c. He also composed some operas, "Gudron," "Das Gralspiel"; a ballet, "Der Blumen Rache," an oratorio and various lieder. He was consistently opposed to the modern tendencies in music.

Alfred Reisenauer played November 26 at the Bayreischer Hof, Munich, Beethoven's C minor Sonata (op. 100); Schubert's "Wanderer Phantasie" in C major; the "Davidsbündler Dances," op. 6, by Schumann, and a number of pieces by Chopin.

Berlin.—Royal Opera House, Sunday, November 29, "Tannhäuser"; Monday, "Fra Diavolo"; Tuesday, December 1, "Manon"; Wednesday, "Die Meistersinger"; "Nozze di Figaro"; Sunday, "Manon"; Monday, December 7, "Tristan and Isolde." Theater des Westens, Sunday, November 29, "The Beggar Student"; Monday, "L'Africaine"; Tuesday, December 1, "The Beggar Student"; Wednesday, "L'Africaine"; Thursday, "La Cloche de l'Hermitage"; Friday, "Beggar Student"; Saturday, "Der Fledermaus"; Sunday, "L'Africaine" and "The Barber of Seville."

The new concertmeister of the Budapest Opera, Emil Baré, had a great success in his execution of the Violin Concerto, D major, of Tchaikovsky, at the third Philharmonic concert.

The second subscription concert of the Bohemian String Quartet took place in Vienna, December 2, in the Bösendorfer Hall. The program was: Dvorák, String Quintet, E flat major, with two violas; Schubert, "Florellen" Quintet (piano, Alfred Grunfeld); Beethoven, String Quartet, F major, op. 135.

The program for a week at the Stuttgart Opera was: Sunday, November 29, first time, "Der Dusle und das Babeli"; November 30, "Jugend von heute"; December 1, "Der Evangelian"; December 2, "La Bohème"; December 3, "Stella und Antonio"; December 4, "Jugend"; December 5, first time, "Ueber den Wassern"; December 6, "Der Dusle und das Babeli."

The fifth Kaim concert took place at Munich, Monday, November 30; conductor, Felix Weingartner; soloist, Marcella Pregi. The program was: "Walter Lampe," tragic tone poem (first time), from the "Edipus at Colonus," by Antonio Sacchini (1734 to 1786); air from "Les deux Avares," Gretz (1741 to 1813); Concerto, D minor, for two violins with accompaniment of string quartet, J. S. Bach;

five Lieder, Robert Schumann; Fifth Symphony, C minor, Beethoven.

The piano virtuoso, Rudolph Zwintscher, of London, gave his first Vienna concert this year in the Ehrbar Hall on November 27. Among other things he played Beethoven's "Sonata Appassionata," three of Mendelssohn's "Songs Without Words," three Intermezzi by Schumann and Liszt's "Legend of St. Francis."

A new five act comedy, "Carriere," by Count Marc Bonnelles, had its first performance, November 25, at the German Theatre in Prague with such poor success that it will not be repeated. A newly studied performance of "Evangeliman" in the following week had a favorable reception, with Briesemeister and Zador as Matthew and John.

The Joachim Quartet announced for its subscription concerts on December 7, 10 and 12, at the Bösendorfer Hall, Vienna, the following: First evening, Beethoven String Quartet, A major, op. 18; F minor, op. 95; B flat major, op. 130. Second evening: Brahms, String Quartet, C minor; String Quartet, F major (two violas); Sextette, B flat major. Third evening: Beethoven, String Quartet, F major, op. 18; A minor, op. 132; F major, op. 59.

The Vienna Tonkünstler Verein, on November 27, presented the following program: Ig. Brüll, Suite, op. 80, for piano, performed by the composer; Richard Wagner, Lieder, Fräulein Johanna Klapp, with piano accompaniment by W. Scholz; G. Ph. Teleman (1681 to 1767), Trio for two violins and 'cello, with basso cantata; Zumpe and Grieg, Lieder, Fräulein Johanna Klapp.

Dohanyi's second Vienna concert, on December 4, had the following program: Bach-Liszt, Phantasie and Fugue, G minor; Schubert, Sonata, A minor, op. 42; Beethoven, Sonata, E major, op. 100; "Thirty-two Variations," C minor; "Rondo à Capriccio"; Brahms, "Intermezzo," "Capriccio"; Liszt, "Harmonies due soir," "Rhapsodie Espagnole."

The fourth concert of the Leipsic Philharmonic Society, which was put off for a week owing to the illness of Francesca Prevosti, took place Saturday, November 21, when she sang arias from "Semiramis" and "La Perle du Brésil," and also an "Ave Maria" by Tosti and an arietta by Paradesi.

Theodor Bertram gave, December 7, a concert in the great hall of the Musical Society, Vienna, in which he sang among other numbers Wotan's "Abschied."

The Vienna Concert Society at its popular concert, November 29, gave the Second Symphony by Brahms, D major; "Leonore" Overture, Beethoven; Handel's "Largo," and Liszt's First Hungarian Rhapsody.

Thibaud's Second Recital.

JACQUES THIBAUD'S second violin recital is announced for Saturday afternoon, December 26, in Mendelssohn Hall, at 3 o'clock. Miss Augusta Cottlow, pianist, who has just returned from a six weeks' tour on the Pacific Coast, will play the Grieg Sonata, in C minor, No. 3, with Thibaud.

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Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—Birmingham Post, March 24, 1903.

"ELIJAH."

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Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—London Morning Advertiser, September 10, 1903.

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THEODORE HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of L. Kreilinger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Regness, engaged respectively as first prima donna and first basso, Stadt Theatre, Elberfeld; Mr. Allen C. Hinckley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Behn, first soprano, St. Louis. The students will be under the direction of Mr. HABELMANN. A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scène and necessary properties. Mr. HABELMANN can be seen by appointment only.

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THE first of the joint concerts by the Philharmonic Society and the Musical Club was given November 19 at the Auditorium, Louisville, Ky., to an unusually large audience. The two societies decided last summer to join forces experimentally, and to form one organization if results were such as to justify it. This concert showed that the combination of the two makes possible a variety of programs more pleasing to the average auditor than a solid array of either choral or orchestral numbers. The chorus is the gainer by having the assistance of an orchestra far superior to those it has heretofore mustered for its concerts. Three excerpts, which are said to give a good example of Mr. Schmidt's opera "The Lady of the Lake," were heard for the first time. The second selection, a solo and quartet, was given by the quartet, which was composed of Mrs. Dobbs, Mrs. Webb, Mr. Barr and Mr. Schlicht. A dramatic scene from the second act was sung by Mrs. Jessie Bowman Webb. The choral numbers were the "Tannhäuser March," the "Tower of Babel" and Mendelssohn's "Walpurgis Night."

Mrs. Mehrtens played recently at the annual meeting of the Music Club, Savannah, Ga.

Bradley Institute Chorus, under the direction of Dr. Charles T. Wyckoff, has been organized at Peoria, Ill.

A musicale was given before the members of the Progress Study Club, Toledo, Ohio, recently by Arthur Kortheur, Mrs. Harry Dachler and Jean Parre.

The York (Pa.) Musical Association, which disbanded last winter, has been reorganized, with Professor Pache, conductor of the York Oratorio Society, as director.

The Savannah (Ga.) Music Club gave an orchestral concert on November 19. Three or four vocal numbers were given, but the principal numbers were by the orchestra, under the conductorship of A. C. Meyer.

The New Castle, Ind., Choral Union are diligently rehearsing Mendelssohn's "Hymn of Praise" and a number of smaller things. They intend giving a choral recital the first week in March with the assistance of an orchestra of thirty pieces and soloists. The chorus is under the direction of William Bunch.

The Schubert Club gave a program recently at Raudenbush Hall, St. Paul, Minn., to a large audience. Lewis Shawe sang. An ambitious piece of vocal work was the trio, "Song of the Water Nymphs," from the "Götterdämmerung," sung by Mrs. Zumbach, Mrs. Traeger and Mrs. Thurston. Miss Gertrude Hall played Grieg's Concerto, op. 16. The second piano part was played by Mrs. H. R. Curtis. Two Hungarian Dances by Brahms, Nos. 1 and 5, were rendered upon two pianos

by Miss Zenzus, Miss Hall, Miss Hartsinck and Mrs. Curtis.

An event of importance in the musical world of Bloomington, Ill., was the appearance of Mrs. William Spencer Crosby, under the auspices of the Amateur Club, in three lecture recitals on Wagner's operas—"The Meistersinger," Friday, November 27; "Tristan and Isolde," on Saturday afternoon, the 28th, and "Parsifal," Monday afternoon, the 30th.

At the home of Mrs. George Colton, Toledo, Ohio, November 27, the solo department of the Eurydice Club held a meeting. The paper, "The Rise of Instrumental Music," was by Mrs. Hickox. Miss Edith Whitaker illustrated the old form of sonata for violin, playing a Corelli number. She also played a Sonata in D major by Tartin. Mrs. Currier accompanied.

Miss Winifred Smith, 316 South Michigan avenue, Saginaw, Mich., recently entertained the members of the Euterpean Club. Beethoven was the subject for the day, and the program included the Fifth Symphony and the "Walstein" Sonata. The former was given on two pianos by eight hands—Mrs. Mueller and Miss Norrington, of Bay City; Mrs. George H. Boyd and Miss Smith—Mrs. Mueller playing the second number.

The annual meeting of the Tri-City Federation of Musical Clubs was held recently at the home of Mrs. W. D. Middleton, Davenport, Ill., and was the occasion of a large attendance of members, there being eighteen clubs and classes represented. The election of officers resulted as follows: President, Mrs. W. D. Middleton; vice president, Miss Florence Jordan; secretary, Mrs. T. O. Swiney; treasurer, Mrs. Robert Oberholtzer; temporary treasurer, Miss Middleton.

The Tuesday Musicale held its November program meeting with Mrs. Merritt C. Wilcox, Main street, Canandaigua, N. Y. Dr. William H. Mason, of New York city, composer and teacher, was the subject. Miss Mary Alverson read a sketch of his life. Two of his compositions were rendered, "A Serenade," by Miss Mary Pauli, and "A Spring Song," by Miss Ida M. Masseth. A letter was read from Miss Sibyl W. Hamlin, of East Bloomfield, who is a pupil of Dr. Mason, describing his personality and giving interesting incidents of her studies with him.

The executive committee of the Atlanta (Ga.) Orchestra Association, at a meeting held recently, elected the following officers: President, F. J. Paxon; vice president, Oscar Pappenheimer; secretary, J. D. Hightower, Jr.; treasurer, C. B. Bidwell. The executive committee is as follows: G. W. Wilkins, chairman; C. B. Bidwell,

Royal Daniel, George B. Beck, J. Louis Browne, W. S. Cox and T. J. Kelly. It was announced that an orchestra of forty pieces had been secured and was in rehearsal for the six concerts which are to be given during the winter season. The orchestra is composed in the main of Atlanta musicians of ability. It was also announced that a soloist had been secured for the first concert.

The solo department of the Eurydice Club held a very interesting meeting recently at the residence of Mrs. George Colton, Toledo, Ohio. The morning was in charge of Mrs. E. P. Hickox, who also gave the paper of the morning. The subject was "The Rise of Instrumental Music" and the illustrations, which were all instrumental, were given during the reading of the paper. The numbers were given by Miss Whitaker, Mrs. Currier, Miss Alice Tobey, Miss Carrie Frederick, Miss Fisher, Mrs. Hickox, Barthold Tours, Miss Motter and Miss Sullivan. The next meeting was held on Friday morning, December 11, at the residence of Mrs. S. M. Jones, and was in charge of Miss Tobey and Miss Tonsmeier. The paper was in John Sebastian Bach, and was by Miss Edith Breckinridge.

Upon invitation of Miss Grace McGregor the second musicale of the Worthington Chautauqua Circle was held at the McGregor home, 11 East High street, Springfield, Ohio, recently. The program was: Paper, "The Sonata and Symphony," written by Mrs. C. A. Alderman and illustrated by Miss Kiefer and Mrs. Denby; the "Moonlight Sonata," Miss Kiefer; piano duet, Beethoven's Ninth Symphony, Mrs. Denby and Miss Kiefer; paper, "Stringed Instruments," Miss Julia Moler, violin illustrations by Miss Isabella Smith; mandolin (showing the possibilities of the instrument), Miss Ruth Adler; Brahms, Miss Marie Davies; "The Violin in History and Story," Mrs. R. A. Starkey; Chopin, Mrs. C. A. Alderman; Richard Strauss, Miss Williams; Mozart, Mrs. Ralph Thompson; masters studied during the afternoon, Mozart, Beethoven, Richard Strauss, Brahms and Chopin.

The Year Book has been received of the Ladies' Saturday Afternoon Musical Club, Vincennes, Ind. The club was organized March, 1903, by Miss Cecelia Ray Berry, president; Miss Elizabeth Thuis, secretary and treasurer. The charter members were Miss Ada Allen (Mrs. Ridenour), Miss Cecelia Ray Berry, Miss Margaret Berry, Miss Anna Louise Cook, Mrs. Oscar Duncan, Miss Ethel Grey Hogue, Miss Nellie Mathesie, Mrs. P. M. O'Donnell, Mrs. Charles Paul, Miss M. Elizabeth Thuis. The present officers are: President, Mrs. H. D. Ridenour; vice president, Miss Ethel Grey Hogue; secretary, Miss Ethelynn Weisert; treasurer, Miss Nellie Mathesie; program committee, Miss Margaret Berry, chairman; Mrs. P. M. O'Donnell, Miss Elsa Ritterskamp; executive committee, Miss Cecelia Ray Berry, chairman; Mrs. Oscar Duncan, Mrs. Charles Paul; accompanist, Mrs. H. D. Ridenour; active members, Miss Cecelia Ray Berry, Miss Margaret Berry, Miss Ethel Buck, Miss Anna Louise Cook, Mrs. Oscar Duncan, Miss Ethel Grey Hogue, Miss Nellie Mathesie, Miss Frances Albertine McClure, Mrs. P. M. O'Donnell, Mrs. Charles Paul, Mrs. H. D. Ridenour, Miss Elsa Ritterskamp, Miss Adelia Tindolph, Miss Ethelynn Weisert. There is a large associate membership. Recitals are given every fortnight and the programs are of a high order.

A series of contests by choral societies will be held during the period of the Louisiana Purchase Exposition at Festival Hall, St. Louis, Mo., within the grounds. There will be three grades of contests; the first grade to be between choruses having no less than 90 and no more than 120 members; the second grade to be between choruses having no less than 70 and no more than 90 members; the third grade to be between choruses having no less than 40 and no more than 70 members. There will be three cash prizes in each grade, as follows: First grade—First prize, \$4,500; second, \$3,500; third, \$2,500. Second grade—First prize, \$3,500; second, \$2,500; third, \$1,500. Third grade—First prize, \$2,500; second, \$1,500; third, \$1,000. The chorus uses in the first grade (based on a membership of 100) should be divided as follows: Sopranos, 32 singers; altos, 26 singers; tenors, 18 singers; basses, 24 singers. The



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choruses in the second grade (based upon a membership of 80) should be divided as follows: Sopranos, 26 singers; altos, 21 singers; tenors, 14 singers; basses, 19 singers. The choruses in the third grade (based upon a membership of 60) should be divided as follows: Sopranos, 20 singers; altos, 16 singers; tenors, 10 singers; basses, 14 singers. The numbers to be rendered will be: First grade—"And the Glory of the Lord" (from "The Messiah"), G. F. Handel; "O Gladstone Light" (unaccompanied, from "The Golden Legend"), A. S. Sullivan; "Come Away" (unaccompanied), H. W. Parker; selection to be chosen by the contesting chorus, subject to the approval of the bureau of music. Second grade—"God Is Our Refuge" (from the Forty-sixth Psalm), Dudley Buck; "Ave Verum" (Latin or English text), C. Gounod (unaccompanied); "Bridal Chorus" (from "The Rose Maiden"), F. Cowen; selection to be chosen by the contesting chorus, subject to the approval of the bureau of music. Third grade—"As the Hart Pants" (from the Forty-second Psalm), F. Mendelssohn; "Ave Verum" (unaccompanied, Latin or English text), W. A. Mozart; "Thanksgiving Hymn," T. W. Surette; selection to be chosen by the contesting chorus, subject to the approval of the bureau of music. First—If the choruses are not divided according to the proportions indicated, the differences must be taken into consideration by the judges, who will add or subtract points as the voices exceed or fall short of the required number. Second—Each chorus entering the contest must sing the entire four selections specified in the grade to which it belongs. Third—Each chorus will be under the direction of its own conductor. Fourth—The accompaniments of the contest selections may be played upon the piano or upon the organ. If the regular accompanists do not play the bureau of music will arrange with the conductors as to substitutes. Fifth—The percentages are to be made by judges appointed by the universal exposition. Sixth—Percentages will be based upon such features as accuracy in pitch, attack, shading, phrasing, balance, tone quality, pronunciation and interpretation, and will be averaged by the judges. Seventh—The choruses may sing from the printed scores, or from memory. Eighth—If a chorus fails to appear (for good cause) on the date set, another date will be specified. It is not necessary that two or more choruses should appear on the same date. Ninth—The singers will be arranged on the platform in the order to which they are accustomed. Tenth—At least six different choruses must appear in the first grade, eight in the second grade and ten in the third grade. Eleventh—The bureau of music reserves the right to accept or reject any applications. Twelfth—Should important features arise later, which require to be included among these rules, the bureau will advise all contesting societies of them.

The three act operetta, "Der Wahrheitsmund," by Heinrich Platzbecker has been played at over twenty theatres. A new opera by the same composer will be produced in January at the Leipsic City Theatre.

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MILWAUKEE.

MILWAUKEE, December 12, 1903.

AS sometimes we see in fancy, flashing out from beneath the wrinkles and waning powers of age, the wealth of beauty and power of youthful days, till the fancy becomes almost reality to us, the voice of the world beloved Patti glows for us today, for all its limitations, with something of the same indescribable power to charm of former days. Such as she never grow old in spirit, and it was only when at times this spirit could not express itself so perfectly and adequately as in more youthful days that any limitations were set to her powers to charm. To those of us who had never before heard her it was a Marguerite possessed of all the sweetness and beauty of youth we in happy blending of reality and fancy heard sing the Jewel Song, and the soulful tones of her "Home, Sweet Home" and the inimitable chic and charm of her "Comin' Thro' the Rye" will linger in our memory all our days to sweeten and gladden them. And when after repeated encores and recalls, having as a last resort donned in turn opera cape and cloak, the singer gave us the last smile of farewell, not a one but felt a tug at the heart-strings at thought of this being indeed her "last farewell," and with Omar sadly philosophized on the perishableness of all things beautiful.

The other members of her company all won hearty applause and encores unfailing. The large and enthusiastic audience, in which the society and music lovers both of Milwaukee and of the State at large were represented, taxed almost to its full extent the 3,000 capacity of the spacious and beautiful Alhambra Theatre. The well nigh perfect acoustic qualities of this theatre, added to its large and comfortable seating capacity and artistic beauty, make it an ideal music hall for concerts of this nature.



The comic opera, Alfred Cellier's "Dorothy," presented Friday evening at the Pabst for the benefit of the Milwaukee Protestant Home for the Aged, scored a great success, socially, financially, and, to a far greater extent than is usual in amateur performances, artistically as well. The stage directions were in the hands of George Herbert, while the music of chorus and orchestra was under the direction of W. H. Williamson. The cast of characters was as follows:

Dorothy.....	Mrs. Louis Auer
Lydia.....	Mrs. Arthur H. Lindsay
Phyllis.....	Mrs. Eugene F. Yahr
Priscilla.....	Mrs. A. G. Bodden
Lady Betty.....	Miss Adele Wirth
Geoffrey Wilder.....	Harry Meurer
Harry Sherwood.....	A. H. Bergen
Squire Bantam.....	Albert G. Bantley
John Tuppitt.....	Harry M. Klingenberg
Tom Grass.....	Arthur van Dyke
Lurcher.....	Alexander Wall

Aloys Burgstaller won a triumph with his song recital at the Deutscher Club Thursday evening such as is but seldom accorded any artist, however great. The climax was reached when at the conclusion of the last number, Schubert's "Ungeduld," the audience rising with shouts of "Bravo! Bravo!" demanded a repetition of the song. The artistically rendered accompaniments of J. Erich Schmaal at the piano added very significantly to the success of an exceptionally enjoyable evening's program.



Miss Lois Estelle Seeberg appeared on a program of the chamber music concert series at Waukesha, December 10, with Theodore Spiering, Bruno Steindel, of Chicago, and H. van den Berg, of Waukesha.



Very welcome is the news that Leon Wachsner, manager of the Pabst Theatre, has engaged the Thomas Orchestra for a concert February 2, with assurances of more to follow if this proves a financial success.

E. A. S.

At the Washington Avenue Baptist Church.

UNDER the direction of A. Y. Cornell, organist and choirmaster, the following programs will be performed the coming Sunday, December 20:

A. M.

Prelude, Andante, Concerto, E minor.....	Mendelssohn
Anthem, Break Forth Into Joy.....	S. Coleridge Taylor
Cantata, Christmas Eve.....	N. W. Gade
(For contralto solo, eight part chorus, string quartet and harp.)	
Trio, I Will Magnify, Christmas Oratorio.....	Saint-Saëns
Solo, The Plain of Bethlehem.....	Alfred Y. Cornell
Anthem, Holy Night, old German Folksong.....	
Offertory, Ave Maria.....	Schubert
Postlude, Concert Overture.....	Faulkes

P. M.

Prelude, Allegro Moderato, op. 17.....	Rubinstein
Oratorio, The Messiah (Part I entire).....	Handel
Offertory, Andante Cantabile.....	Tschaikowsky
Postlude, Marche aux Flambeaux.....	Guilmant
Quartet—Caroline Mühr-Hardy, soprano; Emma Williams, contralto; Harry McClaskey, tenor; Clifford A. Wiley, baritone.	
Chorus of fifty voices, assisted by the Kaltenborn String Quartet and Livra Dawson Ward, harpist.	

Mrs. Lucie Boice-Wood.

MRS. LUCIE BOICE-WOOD won fresh laurels on her recent New England tour. Among the notices of her work in the production of "The Bohemian Girl" at Clinton, Mass., is the following:

Mrs. Wood's singing awoke wild enthusiasm and deserved the highest praise. Her rendering of "Bliss Forever Past" was by no means lost on the audience. Neither was her fine interpretation of her part in the duet which followed, and in which she held her sustained high C with an ease that was a luxury to hear. She had little opportunity to show her ability as a soloist during the rendition of the opera, but that little she made the most of.—Clinton Daily Item.

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ROF. AND MRS. PONTIUS entertained recently at a reception for the choir of St. Luke's Church, Dubuque, Ia. A feature of the evening was an original musical puzzle composed by Mr. Pontius. Mrs. Charles Richardson won the prize, and the Misses Mae Stewart, Florence Nelson, Adele Fritz, Ella Stuber, Lydia Sandvall and Mrs. Waters were close seconds. In the spelling and definition of musical terms Miss Mabel Rubel, of Council Bluffs, was the fortunate one. The advanced pupils of the Pontius Institute of Music are to give a series of recitals before Christmas at Dubuque, Ia.

Miss Lach McKenzie will give a musicale in Minier, Ill., during the month.

The pupils of Miss Jennie Stiles gave a piano recital November 21 at Jackson, Mich.

George Blakeley has resumed his organ recitals at St. John's Church, Savannah, Ga.

The first pupils' recital at the Conservatory of Music, Nashville, Tenn., has just taken place.

The pupils of Mrs. O. J. Penrose gave a concert at Augustana College, Rock Island, Ill., recently.

A recital was given recently by the pupils of Miss Grace Kenety at her home, 97 Clark street, Dubuque, Ia.

Pupils of Miss Ethel Florence Ives gave a recital at her home, 56 Cottage street, Meriden, Conn., December 1.

A parlor recital was given recently at Savannah, Ga., by some of the pupils of Mrs. George Schley's music class.

A number of invited friends enjoyed a musicale given November 2 by the pupils of Mrs. Lucy E. Edwards at her home on Adams street, Montgomery, Ala.

Miss Marion C. Barkune recently sang at the Preston M. E. Church, New Baltimore, Mich. She was accompanied by her sister, Miss Almira Barkune.

The third and last recital in the Brown University series was given in Sayles Hall, Providence, R. I., November 18, by Edwin H. Lemare, organist and musical director.

Miss Alice C. Smith, assisted by Mrs. J. C. Mather, pianist, and Sumner Miller, vocalist, gave a recital in Mendelsohn Hall, Rockford, Ill., on the evening of December 4.

A large audience gathered in the auditorium of Prof. Earl Hill's Piano School, Jamestown, N. Y., recently to listen to the 190th students' recital, which was given by Frank D. Cannon.

The Y. W. C. A. reception committee gave a delightful musicale November 20 at Harrisburg, Pa. The soloists were Miss Sarah Boas, Miss Worley, Mrs. A. Boyd Hamilton, Jr., Miss Poffenberger and Miss Helen Boyd.

A musicale by pupils of Walter DePrefontaine was given in Vocal Institute, Norristown, Pa., December 1. Miss Hattie M. Clarke, solo contralto at the First Presbyterian Church, Norristown, gave the vocal numbers.

The friends of Mrs. G. W. Quereau and Mrs. George F. Allen, at 127 South Fourth street, Aurora, Ill., were entertained at a reception when Clarence Dickinson, of Chicago, assisted by Arthur Burton, of Batavia, gave a lecture recital.

An organ recital was given recently at St. John's Evangelical Church, Saginaw, Mich., by Warren N. Wait, with the assistance of Miss Alice Koehler, soprano; Miss Viola Kremer, soprano; W. J. Brydges, bass, and Judson David, violinist.

On December 2 Miss Esther Margolin, of Paris, and members of her music class of Carlisle, Ky., gave a concert at the court house. She was assisted by Miss Sarah Grinnan, of Paris; Henry Saxton, of Lexington, and the Carlisle Male Quartet.

Miss Anderson, Miss Baker, Miss Bertha Haring, Albert L. Brooks, Miss Edith M. Graff, Mrs. Frank Kittle, Miss Ethel H. Hunting, Louis H. Boecker, Jr., Miss Bertha Eska, Frank Krulish and Miss Edith M. Graff took part in a recent musicale at Nanuet, N. Y.

A students' song recital was given Tuesday evening, December 8, at David Davis' Vocal School, Cincinnati, Ohio, by Mrs. W. E. Salt, Miss Gussie Litzendorff, Willard J. Purser, Miss Anna E. Karl, Miss Louise Mierenfeld, Miss Blanche Louise Dowell and Miss Bessie Whiteford.

Mr. and Mrs. Thomas S. Callis gave a reception musicale November 25 at Columbus, Ohio, in honor of Miss Alice B. Turner, late of the Royal Conservatory, London; John Bendering, a new Columbus teacher of singing, and a guest, Miss Nina McEwen, of Washington, D. C.

A large audience attended the recital given at the auditorium of the Pepper Building, Kansas City, Mo., November 17, by Miss Laura Reed, a young violinist. Miss Reed was assisted by Miss Sarah Elsa Reed, pianist; C. A. Larson, baritone, and Mrs. Ella Backus-Behr, accompanist.

Mrs. Ola Ray gave a musicale at Birmingham, Ala., recently in honor of Miss Mary Massey. The guests were Misses Jay Harden, Mary Grimes, Jessie House, Ola Tinsley, Kate Grimes, Mesdames C. M. Ray, Owens, Syphus, Grimes and Ed Wilkerson, Glenn Grimes, Frank Ray, James Lott, Glenn Hampton, Joe Massey, Joe Philpot, Jessie Dansler, William Morrison, C. M. Ray and Bob Baker.

Miss Hildegard Brandegee, violinist, assisted the following pupils of Mrs. Franz Milcke at a recent recital in New Haven, Conn.: Miss Bertha Hobson, of Meriden; Miss Mathilda Richter, Mrs. John Book, Mrs. Grace Chase Dobyns, of New Haven; Mrs. C. A. Kamnegieser, Miss Annie Erlich, Miss Rose O'Brien, Robert Squire, Harold Wheatley, Morris Cohn, Thomas F. Collins and Walter Hobson.

A large number of musical people attended the morning services at the Main Street Lutheran Church, Dayton, Ohio, November 29 and listened with pleasure to the first American production of Henry Ditzel's setting to music of the Ninety-eighth Psalm, which was completed by him when he was a student in Berlin. Mr. Ditzel presided at the organ, and the work was given by the quartet of the church, composed of the Misses Davis, Mr. Gilbert and Mr. Emrick.

William Bunch, the pianist, brought Dr. N. J. Eisenheimer, pianist; José Marien, Belgian violinist, and Carl Gantvoort to New Castle, Ind., for a recital on November 20. They gave the difficult and rarely heard César Franck's Sonata for violin and piano; the Sonata in C minor by Grieg, for violin and piano, and Mr. Marien played two solos. Mr. Gantvoort sang songs by Schumann, Foote, Beethoven and Horrocks in a manner that reflected credit on his teacher, Lino Mattioli.

A piano recital was given by E. R. Kroeger, assisted by Miss Marian Elvira Jones, at Sedalia, Mo., recently. Following the recital an informal reception was given for Mr. Kroeger at the home of Mesdames Smith and Cotton, when a program was given, vocal numbers being rendered by Mrs. Clarence Hamlin, of Colorado Springs, and Miss Violet Laupheimer.

Miss Claude Elyda Buckhalter, of Peoria, Ill., played a recital engagement in Tarkio, Mo., recently, which has been spoken of as a distinct success by those who heard her play. This recital was one of a series of three arranged to be given under the auspices of the Conservatory of Music in connection with Tarkio College. The others in the course are a song recital by William F. Entwistle, of Galesburg, and a piano recital by Seboeck, of Chicago.

Mr. and Mrs. Oscar Pappenheimer gathered around them fifty of their friends among the musicians and music lovers of Atlanta, Ga., recently, at their home on Ponce de Leon circle, for the inauguration ceremonies of the organ which is a feature of the music room of this home. Miss Grace Lee Brown, Miss Anna E. Hunt, Mrs. M. M. O'Brien, Dr. J. Lewis Browne, Harry Hasson, Joseph Maclean, Kurt Mueller, Gustave W. Pringnitz and Oscar Pappenheimer honored the occasion in a program of music.

The ladies of the Baptist Church gave a musicale at the home of Mrs. Clayton W. Finch, on Westchester avenue, Port Chester, N. Y., November 30. The soloists were Mrs. Edgar L. Marston, Miss A. G. Sands, Miss Corette, soloist Broadway Tabernacle, New York; Mrs. B. J. Banks, Horatio Reuch, soloist of the West Presbyterian Church, New York; Paul Savage, who has just returned from Europe after an absence of four years; Miss Andrews and Clarence Reynolds, organist of the Reformed Church, New York.

Mrs. William Edward Maxwell gave a most enjoyable musical tea recently at her home in the Colonial, Indianapolis, Ind., in honor of her guests, Mrs. John B. Brown and Mrs. William F. Brown, of Columbus, Ohio. Assisting Mrs. Maxwell in receiving her guests were Mrs. D. M. Parry, Mrs. J. M. Maxwell, Mrs. Warren Damon Oaks, Mrs. Frank N. Fitzgerald, Mrs. J. F. Illsley, Mrs. Mary Maxwell Knippenberg, Mrs. John Baird and Mrs. William Koehne. Assisting in the musical program were Miss Bessie Scott, Miss Clark, Miss Nelle M. Mowrer, Miss Winifred Kennedy, Miss Ruth De Haas, Miss Bessie Baird, Miss Mabel Rose, Miss Jordan and Henry Knippenberg.

A musical matinee by the assistant faculty of the Highland Park College of Music, Des Moines, Ia., was given November 21. The directors of the college are Arthur Heft, violin department; Frank Nagel, piano department; Grant Hadley, voice department. The soloists were Austin Abernathy, Emma Ritchey, Rine Livingston, Mrs. Grace Clark-De Graff, Emelyn Hicks, Anna Kramer, Lydia Stuhr. On December 1 a piano recital was given at the college by Miss Emelyn Hicks, pianist, assisted by Mrs. Grace Clark-De Graff, soprano, and Lydia Stuhr, accompanist; and on December 5 a musical matinee, with the following soloists: Mrs. Daisey Wood-Hildreth, mezzo contralto; Wendell Heighton, cello; Miss Lydia Stuhr, pianist; Miss Emelyn Hicks, accompanist.

Emil Sauer gave on December 3 at the Bösendorfer Hall his second and last Chopin concert: Sonata, B minor, op. 58; Impromptu, op. 36; two Nocturnes and two Etudes; Sonata, B flat minor, op. 35; two Preludes, two Waltzes, Berceuse, op. 57; Polonaise, op. 53.

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Obituary.

Frederic Grant Gleason.

FRDERIC GRANT GLEASON, the composer and director of the Chicago Auditorium Conservatory, died in Chicago, Sunday, December 6, of pneumonia. Mr. Gleason had what musicians describe as a thorough musical education. At the Leipsic Conservatory he studied with Moscheles (1869), Richter, Plaidy, Lobe and other masters. Later he went to Berlin and there pursued his studies under Loeshorn, Weitzmann and Haupt. From Berlin he went to London and there took piano lessons from Beringer. Before going to Europe Mr. Gleason had been a pupil of Dudley Buck at Hartford. In 1875 he was engaged as organist for the Asylum Hill Congregational Church at Hartford, Conn., and his next position was with the First Congregational Church at New Britain, Conn.

Mr. Gleason went to Chicago in 1877 to teach at the Hershey School of Music. Piano, organ, composition and orchestration were the branches he taught there. He was elected examiner, director and fellow of the American College of Musicians in 1884. The Manuscript Society, of Chicago, elected Mr. Gleason president in 1896 and in 1897 he was elevated to the office of president general of the American Patriotic Musical League. Mr. Gleason's compositions include works for the piano, choruses, chamber music, cantatas, two romantic operas and two symphonic poems. His opera "Montezuma" was, perhaps, his best known work. Some of Mr. Gleason's compositions have been played and sung in Europe. For many years Mr. Gleason was a contributor to THE MUSICAL COURIER. Mr. Gleason was born in Middletown, Conn., December 17, 1848.

A TRIBUTE.

It was with regret and sorrow that I read a recent press dispatch from Chicago announcing the death from pneumonia of Frederic Grant Gleason, the composer. During the present year that malignant malady has estopped many promising and eminent careers, but none more earnest than that of Mr. Gleason. Through life and into the very shadow of death he was ruled by an insatiable passion for composition, and to him this meant serious, earnest productivity. He never so much as contemplated the writing or publishing of music intended for ear tingling purposes.

He was master of harmony, form and aesthetics, and understood the mechanism of the grand orchestra. Moreover he was an omnivorous reader of books, a literary scholar, and wrote his own libretti for the operas "Otho Visconti" and "Montezuma." Marie Corelli's "Romance of Two Worlds" and its sequel appealed powerfully to the mystic spiritualism of our composer and finally resulted in the symphonic poem, "Edris," one of his most enduring works. In it there are themes of beauty, combinations of rare charm and developments of import; but the inflexible voice of the destinist mingles at times strangely with the whisperings of hope and the scintillant sunshine of joy. There is a foreboding and forbidding note in every bird carol that echoes in the Gleason scores which seem to me more like a musical transcript of the inscriptions in the

temple of Isis than an expression of human life and aspiration.

The present tendency, however, is thus, and while we may apprehend the causes we cannot here discuss them. That I have often done with my lamented friend. He was in his mode of thought a free agent, and for that quality I tribute him; but in all art work we are inclined to note causes while we compare effects. It is perhaps our own mode of protest against finite intelligence. In Gleason's earlier compositions we have really a broader, wider outlook; there is less of haze in the atmosphere, and the character objects are revealed by a clearer light. This is notably so in "The Culprit Fay." That cheering and clever conceit of Rodman Drake is indeed the very antithesis to Marie Corelli's exotic transcendentalism. Gleason did not set the entire text, but the quaintness and completeness of the story are preserved. There are eighteen musical numbers in this fairy cantata. The more important incidents and influential sentiments of the story are typified by means of characteristic motives, and the various movements are developed from these motives in a highly artistic manner. A short orchestral introduction, suggestive of a midsummer night on the Hudson, leads to a recitative for contralto, followed by a chorus.

"Tis the hour of fairy ban and spell,
The woodwick has kept the minutes well.

A remarkable feature of the cantata is its coherency. "Otho Visconti" and "Montezuma." Whether he possest intuitive process rather than studied design on the part of the composer. His mind being engrossed, and, as we may say, saturated with the subject and its connecting details, he unconsciously conceives many designs apparently unrelated, but which upon close examination are found to be perfectly coherent as well as suggestive. An explanation of this vague inner power would lead us too far into the realm of phenomena. For present purposes it will suffice to trace the results of this mysterious agency as they are manifested in the score. (In "Complete Music Analysis" this cantata is reviewed and analyzed at length, and all the leading motives are quoted in notation.)

Gleason devoted much time to his two grand operas, "Otho Visconti" and "Montezuma." Whether he possessed sufficient dramatic talent and stage knowledge for a successful opera composer I am unable to decide, but from a cursory examination of the MSS. I am led to believe that the composer had passed but little time behind the scenes. His symphonic poems "Edris" and the "Song of Life," and the cantata "The Culprit Fay" have, however, been generally admired, and in all his work may be discerned ripe intelligence and seriousness of purpose. The part writing in Gleason's scores is perhaps their poorest feature. This fact I noted when the "Auditorium Ode" was produced at the Columbian Exposition. The text was not well adapted to musical treatment, and altogether it seemed to me a made to order affair. But the remarkable treatment of brass and wood choirs in Gleason's scores is worthy of praise and imitation. Besides a few piano pieces and songs, Gleason composed some excellent organ music.

Since 1876 he lived in Chicago, engaged in teaching and as music critic. But he was too devoted to serious composition to be an ideal teacher. Those who possessed talent received much aid from his criticism and advice, but the average student was left principally to his own

resources and to the unexplained formulas of Richter, Sechter and Weitzmann. As an instructor of form and composition Gleason was, however, more successful, because here he was less hampered by dogmatic theories and obsolete text books.

A. J. GOODRICH.

Mrs. Amos Harryman.

Mrs. Amos Harryman, one of the most prominent church and concert singers in Baltimore, died at her home Thursday morning. Her illness had been of long duration, though she had been confined to her room only five weeks. Mrs. Harryman was but twenty-eight years old. She had a dramatic soprano of great beauty. She was a pupil of Miss Carrie Rosenheim, of Baltimore, for the past eight years, and for six years was the leading soprano at the Cathedral, where her place will be filled with difficulty. A solemn high requiem mass was sung at the Cathedral Saturday morning, when the great church was filled with friends and fellow singers of the deceased, among whom she was greatly beloved.

Rudolph A. Mayer.

Rudolph Adelbert Mayer, the musical conductor, died in New Orleans last week. Mr. Mayer, who was educated at the Conservatory of Music in Munich, played the piano, 'cello and violin, and early in his career made his reputation as a director. He went to New Orleans in 1856 to conduct the performances of French opera in that city. Mr. Mayer was the son of the late Karl Mayer, who was in his time the musical director of the Royal Opera in Munich. The younger Mayer was one of several young men that assisted Richard Wagner. Besides his music, Mr. Mayer won fame as an inventor. The world of painting recognized him as the discoverer of a process for the preservation of water colors. He also invented a breech loading gun. It is said that he lost a considerable fortune in attempting to introduce his inventions in Europe. Mr. Mayer was sixty-three years old.

Solomon Loeb.

Solomon Loeb, a member of the banking house of Kuhn, Loeb & Co., died at his home, 37 East Thirty-eighth street, Saturday evening of last week. Mr. Loeb was a liberal patron of music and generous in his support of music for the poor. The deceased banker was born in Germany seventy-five years ago. He came to the United States in 1845.

George G. Nachman.

George G. Nachman, a violinist, died at his home in Baltimore Friday of last week of acute bronchitis. Mr. Nachman played in theatre orchestras and was prominent in the councils of the Musical Union.

Meysenheym Monthly Musicals.

THE regular monthly musical soirée of the Cornelie Meysenheym School of Opera and Voice Culture takes place Friday afternoon of this week at 3 o'clock. One of her pupils, who is a member of the Metropolitan Opera Company, will sing operatic selections.



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Madame Fisk's Recital of French Songs.

ME. KATHARINE FISK repeated the success of her German Lieder recital with a second at Mendelssohn Hall last week, when the program was made up wholly of French songs. In both these recitals Madame Fisk departed from the conventional in the matter of substance as well as in the manner of makeup of her programs. Each was representative of the best composers in the two widely differing schools of music; but instead of following the usual chronological order, the German and the French composers were so placed that their songs contrasted agreeably with one another and at the same time maintained their important integral part of the whole. Both programs were evidence of serious thought and intelligent study; each was full of dignity and beauty, and of especial value in that, although done by an American, they were the first exposition of the kind ever given here. Excerpts from the daily papers on the French program follow:

Mme. Katharine Fisk's second song recital, given yesterday afternoon in Mendelssohn Hall, was devoted to songs by French composers. Many of them were little known to lovers of song literature, and several disclosed delightful qualities and compelled a tribute of gratitude to Madame Fisk for singing them. Thus there were two by César Franck, "Le Mariage des Roses," director in its melody and simpler in its harmony than was to be expected of the composer of the quartet, and "La Procession," conceived in a much deeper vein; three each by two adepts in reproducing moods of melancholy and grave tenderness, Gabriel Fauré and Reynaldo Hahn; two brilliant songs by Saint-Saëns, a piece of passionate denunciation by Mlle. Chaminate, and Godard's well known and melodious Berceuse from "Jocelyn." Commonplace and singularly little representation on the program, appearing most conspicuously in Augusta Holmès' "Te Souviens-tu?" and Bemberg's "Aime Moi." To close, Madame Fisk gave the singular setting by Bemberg of Murger's "Ballade du Désespéré," for contralto voice reciter, piano, violin and violoncello. Madame Fisk's singing gave pleasure through its intelligence and discrimination, and the instinctive musical feeling that guided it.—*New York Times*, December 4, 1903.

Mme. Katharine Fisk's singing in mezza voce displayed, as usual, pleasing, vibrant timbre and elasticity of color. The program, devoted entirely to French songs, was a long and varied one.—*New York Herald*, December 4, 1903.

Madame Fisk has a deep contralto of more than ordinary resonance. She has temperament and dramatic feeling.—*New York Press*, December 4, 1903.

Yesterday afternoon, at Mendelssohn Hall, Mrs. Katharine Fisk gave her second song recital of the present season. While on the former occasion she had devoted her program to German songs, so yesterday the singer interpreted French compositions exclusively. Her list included representative French composers, from Bizet to Bemberg, whose "Ballade du Désespéré" may almost be called a novelty. Mrs. Fisk gave it performance here several years ago, but, all told, it probably has had very few hearings in this city. It enlists, besides the contralto, the services of a reciter, a violinist and a cellist. The words, by Henri Murger, have found rather an attractive musical setting in Bemberg's score. George B. Cooper recited his lines impressively, while the violin and 'cello parts were performed by Bernard Sinsheimer and Paul Keffr, respectively. Vocally, Mrs. Fisk appeared to the same advantage that she had on the previous occasion this season.—*New York Tribune*, December 4, 1903.

Madame Katharine Fisk gave the second of her two song recitals in Mendelssohn Hall yesterday afternoon. The program was made up entirely of French songs, which proved of greater adaptability, so far as the singer is concerned, than did the program of German songs of a fortnight ago. Many of her tones yesterday were of deep beauty, and her mezza voce held a quality of greater conviction and assurance. Mrs. Fisk's singing is characterized by rare personal charm, and is free from disagreeable self consciousness. In several of the numbers there were lines which were rendered by the singer with singularly forceful dramatic expression.—*New York News*, December 4, 1903.

Mme. Katharine Fisk wore a pretty new white gown and a beautiful big hat with a foaming ostrich plume as she reappeared on the platform in Mendelssohn Hall yesterday afternoon to sing the French songs which ought to have been heard last week. The postponement of her concert seems to have wrought no harm with her audience, which was large and friendly and better behaved in point of punctuality than some audiences at afternoon concerts. Her

program was distinctly modern—if one excepts the not exactly archaic work of César Franck—and included songs by Saint-Saëns, Gabriel Fauré, Benjamin Godard, Mlle. Cécile Chaminate, Théodore Dubois, Augusta Holmès, Herman Bemberg, Georges Bizet and Reynaldo Hahn. To compare singers, which may be pardoned for the sake of conveying an impression, Madame Fisk has a similar gift of power and execution to that of the redoubtable Pol Plançon. Stately measures best suit her voice, as well as her gracious personality, and Heinrich Conried might do far worse than to try to engage her for certain parts in the opera. • • •

In Gabriel Fauré's three songs, with their plaintive sentiment, Madame Fisk sang charmingly. • • •

In Bemberg's "Ballade du Désespéré" Madame Fisk was assisted by Bernard Sinsheimer, violinist, of the New York Trio Club, as well as by the able Isidore Luckstone, whose piano accompaniments through the concert were played with sympathy and finish. Perhaps some of the audience couldn't find Murger's haunting words for this piece, and perhaps the whole thing was a little over the heads of a few of her hearers, for the singer's work deserved rather more than the friendly applause it received. Three songs by Hahn were agreeably sung. Chaminate's lovely "Trahison" was sung with a great deal of feeling, and as a whole Madame Fisk's concert was a distinct improvement upon her recital of German songs a fortnight ago.—*New York Evening Sun*, December 4, 1903.

Miss Rebecca MacKenzie.

ON Wednesday of last week Miss MacKenzie was married in this city to Fleming L'Engle, a mining expert. Miss MacKenzie was a pupil of Madame Ohrstrom-Renard, of 444 Central Park West, who was entirely responsible for her becoming a singer. Under Madame Renard's careful training she had reached a very high point of artistic excellence and gained a splendid reputation, being most favorably known in many States, Canada and Northern Europe. She was a remarkably versatile artist, singing fluently German, French, Italian, Swedish, Norwegian, broad Scotch, besides English, with such large repertory that she gave complete recital in either language. The following notices are from her appearance as soloist with Concordia Society, Wilkesbarre, Pa., and other points:

Miss Rebecca MacKenzie was the prominent solo singer of the evening. The artist, who must be credited with the possession of an extensive, admirably schooled lyric soprano, sang "Ich Möchte Schwestern," by Sjogren, and "The Birdling," by Chopin-Garcia, as second number on the program; as fifth number "Aus Meinen grossen Schmerzen," by Franz; "The Swan," by Garcia, and "Ouvres Yeux bleus," by Massenet, and as final number, "Las Mich deine Augen Küssen," by Fielitz, and an old Scotch and old Norwegian song, all with deep feeling and admirable expression. Miss MacKenzie is perhaps the best singer who has ever taken part as a soloist in a concert in Wilkesbarre. Her singing is full of winning charm and deep feeling, and her fair figure in a concert toilet of satin bewitched all present. She received rich applause, and sang several da capo numbers graciously at the demand of the public.—Wilkesbarre Democralescher Wolchter.

Miss Rebecca MacKenzie, a mighty good looking young woman with a profusion of auburn hair, and graceful withal, was the solo attraction of the evening. She had not been heard here before, but methinks she will be again or else the faculty of appreciation wanes in our runways. Miss MacKenzie really made a splendid impression. She is a lyric soprano of comfortable range, and her voice is not without its velvet quality, either. She seemed equally fortunate with her florid efforts or with the folksong, "The Birdling" gave her a chance to do some brilliant leggiere and sparkling scale passages, but she did nothing better the whole evening than the "Aus Meinen Grossen Schmerzen." One ought to remark before passing that she sang with practically faultless intonation, which is not to be mentioned lightly.—Wilkesbarre (Pa.) Record.

The folksongs of France are, for many reasons, of special interest, from those of the earlier and more serious period to the sparkling, mocking airs of modern days. And not soon again are we likely to hear them so delightfully interpreted. A fortnight ago a Norse maiden captivated her audience, and Thursday night, so marked is Miss MacKenzie's dramatic power, a beautiful daughter of France seemed to have come to us to sing the songs of her own land, invested with that peculiar and irresistible grace believed to be the birthright of French women. But no Parisienne could have given us, as she did so generously and with such charm, those two lovely old ballads, "Annie Laurie" and the "Last Rose of Summer."—Middletown (N. Y.) Daily Times.

HAROLD BAUER IN BOSTON.

HAROLD BAUER gave his second piano recital December 5 in Steinert Hall. There was an enthusiastic audience. Press notices follow:

The program was unconventional. It was a pleasure to hear a legitimate piano piece by Bach, not a transcription of an organ fugue or a chorale butchered to make a virtuoso holiday. Music lovers, who go for pleasure and not as students, should not be laughed at if they insist that Bach wrote little or nothing for the predecessor of the piano; for to these frequenters of piano recitals Bach is known as a composer who suggested transcriptions to Liszt, Tausig, Busoni and one or two others who have made the old man's music "possible for modern ears" and "in a spirit of reverence." And yet, how much beautiful music this worthy ancient wrote for the piano; preludes of all moods; fugues of various emotions, fugues fiery, plaintive, merry and now like unto a prayer; fantasias, toccatas, suites, etc. But what does the great public know of all this, for the pianist seldom deigns to play anything but a thunderous transcription. The toccata chosen by Mr. Bauer is also known as "Fantasia and Fugue." The fantasia is full of romantic feeling, while the fugue, with its largo close, is not unlike certain fugues of Buxtehude. It is a noble and beautiful composition, and Mr. Bauer played it in a masterly manner.

The Variations by Gabriel Fauré are of most elaborate workmanship; indeed, overelaboration, a lack of contrast in harmonic and rhythmic feeling, an absence of differentiation in moods make the work monotonous. We have yet to hear serious piano pieces by this gifted composer of songs which have even the semblance of spontaneity. They are interesting chiefly as Oriental balls within balls, or boxes within boxes, which inspire curiosity as to how they were constructed and wonder at the patience of the workman. César Franck's Prelude, Fugue and Variations for piano and harmonium is a transcription of the third organ piece from the set of six (first published in 1860). The transcription was made much later, and was played in Boston for the first time on December 11, 1902, by Felix Fox and Dr. Percy Goetschius. Mr. Goodrich played the Liszt organ yesterday with much taste, and both pianist and organist had a fine sense of values, but the music itself suffers by transcription, especially in the fugue, where the diapason quality of the pipe organ is sadly missed.

The recklessly brilliant "Bourrée Fantasque," with its charming contrasting episode, was played here by Mrs. Zeisler last Tuesday. The performance of each player was a brilliant one, but that of Mr. Bauer was the more effective, both in brio and in the poetic interpretation of the relieving episode.

It may seem ungracious to find fault with a program that contained works seldom heard, yet it must be said that the arrangement of the first four was not fortunate. Chabrier's Bourrée did not wholly dispel an atmosphere charged with fugues and variations.

Mr. Bauer played thoughtfully and brilliantly. Often, as in the pieces by Bach, Fauré and Chabrier, he was wholly admirable. When he has to do with Chopin one might well wish for a greater variety of tints and demi-tints. Sensuousness is in the music of certain composers in indispensable quality. This sensuousness may not appear boldly in Chopin's music; it is never aggressive, never lush. Nor is even the suggestion of the sensuous always in Chopin's music; but there is a certain disturbing moving quality into which sensuousness enters. Chopin is more frequently heroic in the twilight or in the dark than under the glare of the sun. His men and women are given to wandering in the evening of Verlaine, the equivocal autumnal night, in which the women speak speciously, in low tones; and the murmur of their voices troubles the soul of the hearer forever.

Yet each pianist of high reputation has his own world in which his rule is acknowledged and respected. It would be as idle to wish that Mr. Bauer in Chopin's music might remind us of Mr. De Pachmann, as to demand of the latter in music of Bach, César Franck or Schumann that he should put us in mind of Mr. Bauer.

There was a crescendo of applause that reached a climax after the performance of the piece by Franck, and the crescendo was repeated to the end of the program, which Mr. Bauer was obliged to lengthen.—*Boston Herald*, December 6.

Although Mr. Bauer did not forget grave and thought requiring numbers in the makeup of his second recital, given yesterday afternoon at Steinert Hall, yet his program was, as a whole, less severe than some of his earlier ones. The most provocation was offered to curiosity in the selection from César Franck, a prelude, fugue and variation for piano and harmonium—a small upright being chosen by Mr. Bauer, while Wallace Goodrich took the reed instrument.

The prelude has a savor of the milder manner of Bach, but in all the rest the introspective and almost ascetic nature of Franck is to be felt, as well as the disposition of the ecclesiastically minded musician who feels that all the great resources of the organ cannot

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give him what he desires to attain unless he adds to them the incisiveness of strings.

Mr. Bauer's playing was eminent in all the respects for which he is so highly and deservedly extolled. His clear intellectuality of exposition showed in his Bach and Faure numbers; his grace in the Liszt D flat study; his variety and vigor (a little too much of the latter occasionally) in the Schumann Romance and Chopin Fantasia, and his bravura in the Chabrier Bourrée and the Moszkowski Study. Mr. Goodrich's assistance was valuable and admirable.—Boston Journal, December 6.

Shannah Cumming Criticisms.

THE following extracts are from this year's criticisms on concerts where Mrs. Shannah Cumming appeared as soloist:

Mrs. Shannah Cumming, the soprano soloist, has a voice of great purity. She was especially felicitous in her encore number.—Cleveland Plaindealer.

Mme. Shannah Cumming sang the "Libera Me" in beautiful style and with a dramatic fervor that vitalized every phrase.—Portland Daily Argus, August 17, 1903.

"ELIJAH" IN WORCESTER.

Mrs. Cumming was already well known in Worcester by her excellent work of the festival of 1901, and tonight fully sustained the reputation she made at that time.—Springfield Republican, October 1, 1903.

Her voice is a beautiful one and her singing was finely dignified, warm in spirit and marked by a true understanding.—The New York Times, October 2, 1903.

"ELIJAH" IN WORCESTER.

Mrs. Shannah Cumming has a voice of beautiful quality, and she sings with plenty of warmth and musical feeling. While a voice of larger dimensions is necessary for the full effect of the great soprano air, "Hear Ye, Israel," no fault could be found with her conception or rendering of the music. She was particularly good in the long scene between the widow and the prophet, and altogether quite deserved the cordial reception that was accorded her.—Providence Journal, October 6, 1903.

Madame Cumming sang with a sweetness and tenderness that moved her hearers, and her singularly clear voice, with its beauty, freshness and pure qualities, charmed her audience. Combined with a voice brilliant and flexible, Madame Cumming has a most pleasing personality.—Minneapolis Tribune, November 18, 1903.

Miss Shannah Cumming sang the part of Eve with appreciation of its requirements. Miss Cumming's voice is of beautiful quality and especially suited to express the tender, loving Eve, and her enunciation was unusually clear and distinct.—Minneapolis Times, November 18, 1903.

Mrs. Cumming, who sang the part of Eve, has a sweet, clear and pleasing voice of extended range and of more than usual volume. She sang the part with intelligence.—Minneapolis Journal, November 18, 1903.

Miss Cumming had the soprano solo music, and deepened the fine impression she made when heard here in the "Creation" with the club. Her voice is one of unusual sympathy and beauty, rich and full, and so admirably schooled that she sings with absolute ease, certainty and authority. Her work last evening was a source of genuine satisfaction and pleasure.—Chicago Daily Tribune, December 1, 1903.

Miss Cumming displayed a voice of excellent range, soft and sympathetic in tone, and a method assertive, but never unpleasant so.—Chicago Inter-Ocean, December 1, 1903.

Miss Shannah Cumming, the soprano, rendered the piteous outbursts of the blind man's mother with clear voiced fire.—Chicago Record-Herald, December 1, 1903.

Mrs. Shannah Cumming repeated her previous successes with the Arion Club. Her voice is extremely sympathetic, well schooled, and beyond this she has the true ring of the musician. The aria, "With Verdure Clad," attempted by every church singer, was delivered with a purity of tone and simplicity of style quite in accord with the spirit of the work. This is rare enough to be remarkable.—Milwaukee Sentinel, December 2, 1903.

Richard Platt in Boston.

RICHARD PLATT made his first public appearance in America at a recital in Steinert Hall, Boston, on the evening of December 8 in the following program:

Sonate, op. 26.....	Beethoven
Variations Sérieuses.....	Mendelssohn
Three Fantasies, from op. 116, Rhapsody, B minor.....	Brahms
Nocturne.....	Grieg
Mazurka.....	Poldini
Etude, Au Ruisseau.....	Schütt
Prelude.....	Rachmaninoff
Nocturne, op. 27, No. 2; Valse, op. 42; Scherzo, op. 31.....	Chopin

Many of the prominent musicians of Boston were in the audience. Extracts from the opinions of some of the critics are given:

Richard Platt, who made last evening in Steinert Hall his first appearance in America since his return from study and the test of study abroad, appears to have attained high proficiency in the academic and expository manner of piano playing.

Mr. Platt's program was observable for what it omitted, as it included nothing of Schumann, Schubert, Liszt, Mozart, Bach or the elders, its nearest approach to conventionality being in Mendelssohn's "Variations Sérieuses," the Beethoven Sonata, op. 26, and a short Chopin group. His most placid and comfortable playing was in a Nocturne of Grieg, and his urgency was best applied in the B minor Rhapsody of Brahms, the Rachmaninoff Prelude and portions of the Brahms fantasias.

There were many considerate moments and beautifully light, tripping passages. As a whole, it was a good, genuine, sensible, well-studied performance, and as such to be respected and approved.—Boston Journal, December 9.

Mr. Platt is a young pianist, who, born in St. Louis, studied for nine years in Berlin under Barth and Madame Stepanoff; then played publicly in Berlin, in other German cities and in London before taking up his abode in Boston. Last night was his first appearance here.

On this occasion Mr. Platt so distinctly left the impression of being a man of musical account that there is no reason why one should not speak of his playing very candidly. Although manifestly very nervous, Mr. Platt last night showed himself a master of pedaling; a player who can color his tones variously, one also who has command of a firm, crisp touch, and, finally, a musician with a fine feeling for the bend and curve of a phrase.

Mr. Platt evidently has nerves, but, fortunately, they seem to be of the order that will be a benefit to his playing in public. His performance is far from dull; it shows temperament. Of course, an artistic career is not to be measured by the début, and the very qualities that militated against Mr. Platt last night, namely, his warmth and his nerves, will be his allies in gaining him a place in the future.

The Grieg Nocturne went charmingly, the Mazurka was a bit of brilliant, rhythmic playing, and the Russian's Prelude had a dramatic force despite its harsh tone. Better still was the Chopin group, there being an unbroken, flowing song in the Nocturne, brilliance, rhythm and delicacy in the waltz, and fervor and abandon in the scherzo. At the end there was an encore, a Waltz by Schütt.

It is a long time, at all events, since a young pianist has made so successful a beginning as Mr. Platt.—R. R. G., Boston Transcript, December 9.

A noteworthy and thoroughly enjoyable recital was given at Steinert Hall last night, when Richard Platt made his first appearance before a critical and quite enthusiastic Boston audience. His program showed a wide range from the opening solidity of a Beethoven Sonata (op. 26) to the daintiness of the trio of Brahms fantasias; and throughout his playing was marked by a rare ability to interpret and keen comprehension of light and shading.

Barring an inclination to rush the Chopin Valse, op. 42, and the same composer's Scherzo to the limit of human skill, Mr. Platt's reading of difficult and poetic scoring had all the hallmarks of virtuosity, and the hearing of the lovely and familiar Chopin Nocturne, for instance, was memorably beautiful. A tricksome Poldini Mazurka and a Schütt Etude full of roulades afforded a pleasing contrast to the majestic Prelude by Rachmaninoff, filled with strident chiming of bells—one of the most remarkable of the program's series of delightful numbers.

Mr. Platt has made good use of his student life abroad, and his

numerous Boston friends may well take a pride in his evident ability.—Boston Globe, December 9.

David Baxter's Indianapolis Success.

DAVID BAXTER'S first engagement for his second American tour was a recital in Indianapolis, a return date, which took place December 2, three days after his arrival in this country. Of his very genuine success the following clippings from the daily papers of Indianapolis give ample testimony:

David Baxter, the distinguished Scotch basso, appeared in one of his very interesting song recitals yesterday afternoon in the Auditorium at the Propylaeum, given under the auspices of the Matinee Musicale. The audience was of good size and very attentive, and Mr. Baxter emphasized the good impression that he made in Indianapolis last winter.

A program arranged in skillful fashion, the fifteen numbers being so placed that the merits of each were clearly brought out, displayed Mr. Baxter's power of vocalization as well as his beauty of voice, and at its conclusion he was given an enthusiastic demonstration of appreciation. His phrasing and interpretation were delightful; his voice is the true basso. The recital opened with a fine rendition of the Handel aria, "Si tra i Ceppi," a difficult number, which served to introduce very effectively the authority and the "temperament" of the singer. The German songs—compositions of Schubert, Holländer, Herrmann and Bungert—were rendered in excellent style and expression, and the Italian number was also well sung. Three English numbers were next on the program—two of them, "The Tinker's Song" and "Twankadillo," a blacksmith's song, being old-time English ditties, and the third being Clay's descriptive ballad, "The Sands o' Dee," a beautiful composition, and the one in which Mr. Baxter scored the greatest success of the afternoon. Mr. Baxter's work in this group of songs was so well liked that he was recalled to the platform for an encore number, and rendered very pleasingly the tender old Welsh slumber song, "All Through the Night."

Three compositions of Cowen—"Jennie Nettles," "Afton Water" and "The Border Ballad"—were impressively interpreted, especially the latter, a fine number, which the basso sang with rousing spirit, and a group of old Scotch ballads, which Mr. Baxter knows so well how to sing, brought the noteworthy musical event to a close.—Indianapolis Journal, December 3, 1903.

David Baxter's recital yesterday afternoon gave genuine pleasure. The songs were fine and Mr. Baxter's singing of them was almost unfailingly artistic, while always he manifested true feeling for their beauty and pathos or humor. The Handel aria made an excellent beginning, as a Handel aria is likely to do. Exquisite tenderness was disclosed in the Schubert Litany and "Die Abloesung," by Holländer; the German songs were all well rendered and in the real German spirit.

The Scotch ballads that made up the latter part of the program were, some of them, lovely, with lyric sweetness and romance; others were witty, and still others martial. In quality Mr. Baxter's voice is manly and resonant, at its best in its middle and upper registers. His method is one of taste, experience and rare intellectual appreciation.—Indianapolis News, December 3, 1903.

Mr. Baxter is a very sincere and truthful artist, earnest in his work, emotional, humorous and at times very dramatic. His voice is a bass of remarkable flexibility. Especially in the lower registers it is full, round and sonorous.

The program yesterday afternoon included groups of German songs, old English and old Scotch songs. Besides these characteristic ballads, he sang a Handel aria and several songs by Cowen. Holländer's "Abloesung" and Cowen's "Border Ballad" were very dramatically sung. Mr. Baxter was especially happy in his renditions of those songs boasting a humorous vein; the applause of his auditors testified to his exceptional ability to transfer the humor of his songs to his listeners, and to his general delineative ability. The "Tinker's Song" and "Twankadillo," two old English songs, were received with hearty applause.—Indianapolis Sentinel, December 3, 1903.

Manuscript Society Concert.

THE date of the next concert at the Siegel-Cooper Auditorium will be either Monday or Tuesday evening, December 28 or 29, and will be duly announced in the next issue of this paper.

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Karl Grienauer Returns.

KARL GRIENAUER, the 'cellist, has returned from his tour with the Suzanne Adams Company, having played throughout the Middle West and South of these United States. He met with success far surpassing expectations. A few press excerpts attest this:

No. 3 was to have been taken by Leo Stern, but he was unable to appear owing to sickness. His place was taken by Karl Grienauer, solo violoncellist, of New York. He gave first "Cradle Song," by Schubert, and then "Spinning Wheel," by Popper, in magnificent style. Mr. Grienauer plays with more than mere intelligence, and is indeed an artist. Loud applause followed, and an encore was demanded in reply to which he gave "A Reverie," by Schumann, in such a manner as to elicit a perfect storm of applause.

No. 8 was given by Grienauer, "Dance of the Basques," by Piatti, 'cello solo, a really meritorious performance. It delighted and fascinated the audience. An encore was demanded in such unmistak-

able terms that Mr. Grienauer deemed it best to accede and gave Andante (Concerto in A minor) brilliantly.—*Eau Claire Daily Leader*.

Karl Grienauer, of Vienna, won for himself a place in the hearts of Mariettians that few artists, either vocal or instrumental, have ever attained. He is a finished artist, with a faultless technic and a wonderful tone—a combination which is rare; for one often hears artists who possess the one at the expense of the other. His playing is most soulful, with a rare tenderness and feeling, yet with a vigor that astonishes. He is master of his instrument. With a European reputation, he has, since coming to America, won great praises from American critics. His first number captivated his audience and received a well deserved encore. To all his subsequent numbers he responded with a gem. His obligato to Madame Adams' number was incomparable.

Mr. Grienauer is a great 'cellist, recognized in New York as one of the greatest in the United States.—*Marietta, Ohio, Register*.

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able terms that Mr. Grienauer deemed it best to accede and gave Andante (Concerto in A minor) brilliantly.—*Eau Claire Daily Leader*.

Aug der Ohe at Carnegie.

AT the concert of the New York Symphony Orchestra in Carnegie Hall, Sunday afternoon, Miss Adele Aug der Ohe, performed the Tchaikowsky Concerto in B flat minor. The German pianist was at her best and played the beautiful work with understanding and sympathy.

The Kamensky Quintet, of St. Petersburg, will give a series of concerts in Germany this month. It was formed in 1896 by the Duke Alexander of Mecklenberg-Strelitz to promote chamber music in Russia. It is deserving of notice that the artists play on valuable Italian Guarnerius instruments lent by the Duke. The quintet will play chiefly Russian compositions, many of them still in manuscript.

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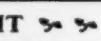
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